

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

1620

REPORT OF THE EXAMINERS ON THE NATIONAL COMPETITION,

TOGETHER WITH THE

RESULTS

OF

THE EXAMINATION OF STUDENTS IN
SCHOOLS OF ART,

AND OF

THE EXAMINATION OF WORKS SENT UP FROM SCHOOLS
OF ART IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

SCIENCE AND ARTS DEPARTMENT
OF COUNCIL OF EDUCATION

REPORT OF THE EXAMINERS ON THE NATIONAL COMPETITION

RESULTS

THE EXAMINATION OF ARTISTS IN
SCHOOLS OF ART

THE EXAMINATION OF WORKS SENT FROM SCHOOLS
OF ART IS COMPLETED FOR THE YEAR



PRINTED BY GEORGE ALLEN & UNWIN, LTD., LONDON

14. 5. 80

690.

ms

69.176

Report of the Examiners on the National Competition of the Works of Schools of Art, 1870.

We have the honour to submit to the Lords of the Committee of Council on Education a list of the awards made in the National Competition of the Works of the Schools of Art in the United Kingdom. 1234 works were submitted to us, of which 248 were studies from the antique, 347, designs for architecture, manufacture, or decoration; and the remainder studies of form and colour.

The large number of studies from the antique fully maintained the standard reached last year. Some fine drawings were, however, injured by defects in the manner of treating the relief of their surfaces with reference to the background, and some, although carefully finished, showed inaccuracies of proportion which should have attracted the attention of the instructors.

The studies from the antique in monochrome were less successful than those in chalk. The chief object for which such studies are made should not be lost sight of, viz., the truthful rendering of the form and surface of the object copied, expressed with delicacy and simplicity, and executed with free brush handling done as much as possible at once. The attempt to make pictures by the introduction of views of rooms, or other objects in the background, should be discouraged.

The competition in flower painting was, it is to be regretted, less earnest than it has been in some former years. The great advantage of this study in training the eye to the delicate appreciation of colour makes it especially important in Schools of Decorative Art.

The excellence of many of the groups of Still Life submitted to us called for the award of an unusual number of medals in this class. Among the unsuccessful competitors some had laboured at a disadvantage in painting from groups composed of objects too similar in the quality of their textures, or in the forms of their details. Objects selected should be of such kinds as to give the student opportunities for opposing hard or polished to soft or absorbent surfaces, and smooth to rough or uneven textures.

We observed with satisfaction that the analysis of flowers, and the adaptation of their detailed forms to the filling of given spaces as an exercise in design, was more general and successful than last year; we have, however, still to point out that a mere geometric arrangement of a plant is not necessarily a good pattern, and that many details, which may be found in the construction of plants, are but little suited to the purposes of ornament. The works in illustration of various styles of ornament were also good, but teachers should not allow students to draw their materials from a single source only, however copious it may be, but should direct them to the widest study of authentic works accessible to them; and with reference to this point we advise the more frequent use of the works collected in the Art Library which are circulated among the schools.

The award of five gold medals to designs for fabrics and for surface decoration marks our high appreciation of the labours of the schools in this direction, in which many students show the attainment of a sound knowledge of principles, and give evidence of graceful fancy in their application.

It is with regret that we find it impossible to make more than a few awards for designs for objects in relief. The school which contributed most largely in this class, Birmingham, submitted many designs for metal work, to which the observation made in last year's report, viz., that they gave evidence rather of the imitation of trade patterns than of the study of good examples, is still applicable, while the inelegance of the general forms, and the injudicious treatment of the details in these designs, whether drawn or modelled, force upon us the conclusion that there is a want of artistic knowledge and taste in the direction of this school, where the attention of the students should be constantly drawn to the best examples and the principles they illustrate. It is impossible to over-estimate the advantage which would accrue to the locality from a really successful cultivation of art in relation to objects in relief or relief decoration.

In the modelling sections, although there were many satisfactory works, we have again to object to the practice of obtaining smoothness of surface by working on the plaster by the too free use of the file and glass paper, and to urge the desirability of submitting works in competition in as nearly as possible the state in which they come from the mould.

Another point deserving of attention in the section of relief design was an occasional want of "fitness" between the motive of the applied ornament and the object sought to be decorated. Several designs otherwise meritorious failed to attain excellence from the unsuitableness, or incongruity, of the different elements introduced into their composition.

SIR M. D. WYATT.

C. W. COPE, R.A.

J. C. HORSLEY, R.A.

R. WESTMACOTT, R.A.

JAS. FERGUSON, F.R.S.

E. J. POYNTER, A.R.A.

R. REDGRAVE, R.A.

H. A. BOWLER, Official Inspector.

. LIST of STUDENTS rewarded at the NATIONAL COMPETITION,
1870.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Bathe, John . . .	Manchester . . .	15	Group in oil.
Brophy, A. F. . .	South Kensington . . .	23 b.	Design for a drinking fountain.
Clausen, G. . . .	South Kensington . . .	23 c.	Design for surface decoration.
Ferguson, Daniel . . .	Glasgow	19 d.	Model from life.
Heald, Francis B. . .	Nottingham	23 c.	Design for lace.
Metcalf, Martha . . .	Bradford	23 c.	Design for lace.
Rooke, T. M. . . .	South Kensington . . .	8 b. 2.	Shaded drawing from the antique.
Schenk, Agnes . . .	Lambeth	23 c.	Design for lace.
Schofield, Joseph . .	Warrington	23 c.	Design for carpet.
Steel, James	Glasgow	19 b.	Model from the antique.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Blair, John	Edinburgh	{ 8 b. 2.	Figure from the antique.
Boyle, Edith	Bloomsbury	{ and 15.	Group in oil.
Brett, Frances M. . .	Dublin	23 c.	Design for folding screen.
Broadhead, G. . . .	Nottingham	23 c.	Design for muslin curtains
		23 c.	Design for lace.
Carr, Kate	South Kensington . . .	{ 8 d.	Studies of hands.
		{ and	Study from draped model,
		8 e.	time sketch.
Floyd, Alice Eliza . .	Oxford	12 a.	Monochrome in water colour of ornament from the cast.
Gregory, E. . . .	South Kensington . . .	17 b.	Head in water colour.
Hague, Joshua A. . .	Manchester	15	Group in oil.
Macpherson, C. H. . .	South Kensington . . .	{ 8 b. 1 &	Head from the antique.
Mansel, Marianne . .	South Kensington . . .	{ 8 b. 2.	Figure from the antique.
Montalba, Ellen . . .	South Kensington . . .	23 c.	Design for lace.
		23 c.	Design for fan.
Parker, Edward J. . .	Carlisle	15	Group in oil.
Purkess, Alice	Lambeth	8 d.	Head from life.
Read, Albert	Nottingham	23 c.	Design for lace.
Seymour, Frances . .	Dublin	14 a.	Flowers in water colour.
Seymour, Kate	Dublin	23 c.	Design for muslin.
Smith, W. Philip . . .	Nottingham	22 a.	Analysis of flowers.
Sothorn, Frances L. . .	South Kensington . . .	8 b. 1.	Shaded drawing from the cast.
Spencer, F. . . .	Halifax	23 c.	Design for wall decoration.
Turton, George F. . .	Nottingham	23 c.	Design for lace.
Webb, Mary White- man.	Bloomsbury	15 a.	Group in oil.
Woodsend, James W. .	Nottingham	23 b.	Design for a church.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Alexander, W.	Salisbury	8 d.	Head from life.
Anderson, Alexander	Glasgow	23 c.	Design for scarf.
Bathe, John . . .	Manchester	{ 8d. and 16 a.	Head from life.
Best, C. J. . . .	Charterhouse . . .	16	Painting from the antique. Monochrome in water colour of ornament from cast.
Bool, J.	South Kensington .	8 b. 1.	Shaded drawing from cast.
Brook, Helena . .	South Kensington .	23 c.	Designs for plates.
Brooks, Maria . .	South Kensington .	{ 16 and 23 c. }	Painting in oil from the antique.
Buckler, Edgar A.	Coventry	23 c.	Design for muslins.
Burbridge, Edward	Lambeth	23 c.	Design for ribbons.
Byrne, E. R. . . .	Dublin	15	Design for tiles. Group in oil.
Carr, Kate	South Kensington .	9 a.	Anatomical drawing.
Cherry, Richard .	Nottingham	23 c.	Design for lace.
Cockrill, J. W. . .	Yarmouth	23 c.	Design for a book cover.
Cole, William . . .	Charterhouse . . .	8 d.	Head from life.
Cunning, Maria . .	Charterhouse . . .	8 d.	Head from life.
Ellis, Alice Blanche	Bloomsbury	22 a.	Analysis of flowers.
Ellis, Joseph . . .	Hanley	19 b.	Model from the antique.
Evans, Geo. . . .	Worcester	19 b.	Model from the antique.
Field, Jessie . . .	Oxford	14 a.	Flowers in water colour.
Fox, George	Lambeth	8 b. 2.	Figure from the antique.
Friday, James . .	Coventry	23 c.	Design for watch-cases.
Frost, John	Coventry	{ 23 c. and 22 c. }	Design for backs of playing cards. Ornamental arrangement to fill given spaces in colour.
Goldie, Patrick . .	Edinburgh	22 d.	Study of historic styles of ornament.
Grayson, William	West London	8 c.	Life study.
Gyngell, Albert . .	Stourbridge	23 c.	Design for fan.
Healey, E.	Bradford	12 a.	Monochrome in water colour of ornament from the cast.
Hill, Cath. N. . . .	Edinburgh	14 a.	Flowers in water colours.
Irwin, E.	Dublin	23 c.	Design for muslins.
Jacob, Thomas . . .	West London	23 c.	Design for table.
Jones, A. E. . . .	South Kensington .	8 b. 2.	Figure from the antique.
Lambert, Mary . . .	South Kensington .	8 d.	Head from life.
Langston, John A. .	St. Martin's	23 b.	Design for a Guildhall.
Locke, Alice Alphaea	Bloomsbury	14 a.	Flowers in water colour.
Lucas, John S. . . .	St. Martin's	8 d.	Head from life.
Luker, George L. . .	St. Martin's	23 b.	Design for a club house.
Macbeth, James . .	Edinburgh	8 b. 2.	Figure from the antique.
Mason, Edward . . .	Nottingham	23 c.	Design for lace.
Mortimer, William .	Lincoln	12 a.	Monochrome in water colour of ornament from the cast.
Payne, George . . .	South Kensington .	22 c.	Ornamental arrangement to fill given spaces in colour.
Perkins, G. C. . . .	Manchester	5 b.	Shaded ornament from the cast.
Pocock, Julia . . .	Bloomsbury	19 b.	Model from the antique.
Randall, W. T. . . .	South Kensington .	23 d.	Designs for furniture.
Robinson, Annie L. .	Manchester	16	Oil painting from the cast.
Robinson, H. . . .	Halifax	23 c.	Design for carpet.
Schenk, Agnes . . .	Lambeth	23 c.	Design for wall paper.
Schofield, Joseph . .	Warrington	23 c.	Design for tapestry.
Seymour, Kate . . .	Dublin	17 b.	Oil painting from life.
Singer, Walter Herbert.	Frome	22 d.	Study of historic styles of ornament.

Name.	School.	Stage.	Subject.
Smith, Walter W. . .	Lambeth . . .	23 d.	Design for stamped diaper.
Somerset, R. . .	Manchester . . .	15	Group in oil.
Stevens, William . .	Lambeth . . .	23 c.	Design for wall paper.
Turner, John . . .	Edinburgh . . .	8 b. 2.	Figure from the antique.
Vickerstaff, Thomas.	Macclesfield . . .	22 d.	Study of historic styles of ornament.
Vivian, T. C. . .	South Kensington . .	8 b. 2, 8 c.	Figures from the antique.
Webb, Maria D. . .	Dublin . . .	15 a., 17 b.	Group in oil, and head from life.
Wilde, Samuel . . .	Birmingham . . .	18 b.	Model from cast.
Wormleighton, E. . .	South Kensington . .	19 b.	Model from the antique.
Wright, W. . .	Hanley . . .	19 d.	Model from nature.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Banks, Catherine . .	Bloomsbury . . .	8 b. 2.	Figure from the antique.
Barlow, Edward . .	Spitalfields . . .	22 d.	Study of historic styles of ornament.
Bentley, Alfred . .	Stoke . . .	18 b.	Model of ornament from cast.
Bentley, Kate . .	Birkenhead . . .	23 c.	Design for wall paper
Betts, John T. . .	Nottingham . . .	23 c.	Design for lace.
Birtles, Powell . .	Gloucester . . .	20	Model from nature.
Birch, Emily . .	Charterhouse . . .	12 a.	Monochrome in water colour of ornament from the cast.
Bodey, G. . .	Bristol . . .	19 a.	Model from cast.
Bonehill, Walter J. .	Warrington . . .	23 c.	Design for carpet.
Broadley, Frances Jane.	Bridport . . .	22 a.	Design for the capital of a pilaster.
Brown, F. . .	South Kensington . .	8 b. 1.	Shaded drawing from the cast.
Brown, John . .	Liverpool (S. D.) . .	{ 8 b. 2. and 22 c.	Figure from the antique. Ornamental arrangement to fill given spaces in colour.
Butcher, Joseph . .	Wolverhampton . .	23 c.	Design for wall paper.
Butler, M. . .	South Kensington . .	15	Group in oil.
Crane, James . .	Nottingham . . .	23 c.	Design for wall paper.
Cruikshank, Grace.	South Kensington . .	16	Head in water colour from cast.
Deuchar, Christian .	Edinburgh . . .	14 a.	Flowers in water colours.
Downing, C. P. . .	Lambeth . . .	8 b. 2.	Figure from the antique.
East, Henry . .	Sheffield . . .	23 c.	Design for a tankard.
Ellis, Lewis . .	Hanley . . .	18 b.	Model of ornament from cast.
Elson, Robert . .	Lambeth . . .	23 c.	Design for a book cover.
Foster, A. . .	Lincoln . . .	23 b.	Design for a church.
Fourniss, W. . .	Charterhouse . . .	8 b. 1.	Shaded drawing of hands and feet.
Fox, George . .	Lambeth . . .	8 b. 2.	Figure from the antique.
Frost, Fanny . .	Coventry . . .	23 c.	Design for ribbons.
Frost, Thomas . .	Nottingham . . .	23 c.	Design for lace.
Gilmour, Ellen . .	Sheffield . . .	15	Fruit in water colour.
Gowans, George . .	Aberdeen . . .	5 b.	Shaded ornament from the cast.
Greenlees, Georgina M.	Glasgow . . .	23 c.	Design for lace.
Guthrie, John . .	Glasgow . . .	23 c.	Design for silk.
Hancock, Ellen . .	Bloomsbury . . .	14 a.	Flowers in water colour.
Hartley, Elizabeth Anne.	Boston . . .	15	Group in oil.
Hawkins, Mary Frances.	Oxford . . .	12 a.	Monochrome in water colour of ornament from the cast.
Henk, John . .	Stoke . . .	23 d.	Design for a flower pot.
Hill, Henry . .	Boston . . .	23 c.	Design for china.

Name.	School.	Stage.	Subject.
Hole, William F. .	Edinburgh . .	9 a.	Anatomical drawing.
Home, David . .	Edinburgh . .	15	Group in water colour.
Hughes, Charles .	Coalbrookdale .	23 c.	Design for tiles.
Jackson, Emily F. .	South Kensington .	14 a.	Fruit from nature.
James, Charlotte .	Bloomsbury . .	15	Water-colour group.
Johnston, W. H. .	Manchester . .	15	Group in oil.
Kent, John H. . .	Nottingham . .	23 b.	Design for a country mansion.
Longmore, T. . .	Stoke	9 c.	Model of anatomical figure.
Mackenzie, A. . .	Lincoln	17 b.	Water-colour painting from life.
Manson, Francis B. .	South Kensington .	22 a.	Ornamental arrangement to fill given spaces in colour.
Marples, Margaret .	Liverpool (S.D.) .	15	Water-colour group.
McFadyen, William .	Glasgow	23 c.	Design for a carpet.
McMinns, Jane K. .	South Kensington .	8 b. 2.	Figure from the antique.
Miles, Helen A. . .	Lambeth	23 c.	Design for decorative painting.
Miller, T.	South Kensington .	23 d.	Design for a capital.
Mitchell, Geo. . .	Aberdeen	8 b. 1.	Shaded drawing from the antique.
Morgan, G.	South Kensington .	19 d.	Model from life.
Morton, George . .	Newcastle-on-Tyne .	23 c.	Design for silk hangings.
Moss, Phebe Annie .	Dublin	15	Group in oil.
Newbould, John . .	Wolverhampton .	23 c.	Design for wall paper.
Newton, Emily . . .	Taunton	16	Painting from the antique.
Noble, H.	West London . . .	23 c.	Design for wall paper.
Noble, J. C.	Edinburgh	8 b. 2.	Figure from the antique.
O'Brien, Kate J. . .	Dublin	19 d.	Model from life.
Oliver, W. W. . . .	South Kensington .	16	Oil painting from the antique.
Orthans, Louisa . .	South Kensington .	23 a.	Designs for porcelain.
Palmer, Thomas . .	Carlisle	8 b. 1.	Shaded drawing from the antique.
Paterson, George M. .	Edinburgh	8 b. 2.	Figure from the antique.
Pilkington, Thos. H.A.	Warrington	23 c.	Design for wall paper.
Plunkett, The Hon. Emaline.	Dublin	23 c.	Design for a stamped diaper.
Robinson, Julia . .	Manchester	8 b. 1.	Shaded drawing from the antique.
Scott, Walter	Coventry	23 c.	Designs for book markers and covers.
Seymour, Kate . . .	Dublin	23 c.	Design for wall decoration.
Sheldon, John . . .	Macclesfield . . .	23 c.	Design for silk.
Slous, Emily	Bloomsbury	19 b.	Model from the antique.
Smith, Robert S. . .	Dublin	19 d.	Model from nature.
Smith, Vincent . . .	Kidderminster . .	23 c.	Design for carpet.
Soule, Cornelius J. .	Croydon	23 c.	Design for surface ornamentation.
Stocks, Arthur . . .	Nottingham	23 c.	Design for lace.
Sully, Henry	Nottingham	23 c.	Design for lace.
Thomas, Robert . . .	Oxford	12 a.	Monochrome in water colour of ornament from the cast.
Thomson, Emily G. .	Manchester	16	Oil painting from the cast.
Truman, Maria . . .	Nottingham	23 c.	Design for lace.
Tyson, James (senr.)	Preston	12 a.	Monochrome in water colour of ornament from the cast.
Vargas, Susanna . .	South Kensington .	8 b. 1.	Shaded drawing from the cast.
Wallace, Elizabeth .	Dublin	23 c.	Design for muslin.
Webb, Mary Whiteman	Bloomsbury	15	Group in oil.
Whitehead, Fred. . .	Leamington Art Night Class.	15	Group in oil.
Wiley, Helen	Bristol	15	Group in water colour.
Wormal, G.	Lincoln	23 a.	Architectural drawing.
Wright, John E. . .	Nottingham	23 c.	Design for lace.
Wyllie, James . . .	Kilmarnock	5 b.	Shaded ornament from the cast.

Results of the Examinations of the Schools of Art, 1870.

1. The Science and Art Department aids the instruction given in Schools of Art to artisans and teachers, when the schools are under the direction of a local committee of not less than five well known responsible persons, and are instructed by teachers holding one or more Art certificates of the 3rd grade, provided day classes are held and that artisan evening classes meet under the instruction of the master at least three times in each week, for two hours.

2. One member of the committee must be appointed to act as secretary, through whom the correspondence with the Department on the business of the school is carried on.

3. The following payments are made to the local committee on account of students who are artisans or teachers :—

a. Ten shillings for every exercise in freehand drawing from the flat, practical geometry, drawing from models, or perspective, satisfactorily worked in a given time by an artisan who pays for being taught.

b. On account of every artisan who shall submit satisfactory works executed in the school during the previous year in drawing from flat examples, mechanical or architectural drawing, drawing from geometric models, objects of general utility, or casts of ornament, drawing flowers and foliage from nature, a sum in proportion to the works sent up, but not exceeding 15s. for any one artisan.

c. On account of every artisan who shall submit satisfactory works executed in the school during the previous year in drawing, painting, modelling, or designing for architecture, manufactures and decoration, belonging to classes not included in clauses 3a and b, a sum in proportion to the works sent up, but not exceeding 20s. for any one artisan. Such works are eligible for national competition.

d. On account of Free Studentships, a payment of 3l. for every artisan, being a draughtsman, designer, modeller, or handicraftsman, who shall be recommended jointed by the Local Committee, and by the Department's examiners, and who shall submit satisfactory works under clause c.

e. Prizes, consisting of—

One sum of	50l.
Three sums of	40l.
Five „	30l.
Ten „	20l.
Twenty „	10l.

will be awarded to the head masters of Schools of Art in which the results of instruction, as tested by the examinations of the Department, shall be most satisfactory.

4. Prizes are given to students who excel in the examinations of the 2nd grade, and to students who send up works of great merit in the classes named in clauses b and c.

5. The Department determines the number of the above-named payments (clause 3 a) to be made, and prizes to be given, annually, by means of examinations of an elementary character called the 2nd grade. The payments and prizes under clauses 3 b and c are determined by an inspection of the works of the various classes named.

6. The examinations of the 2nd grade are conducted by the local committee or managers of the School of Art.

7. The local committee also transmit to the offices of this Department for inspection, on or before the 9th of April, the works of students in the various classes on account of whose instruction payment is claimed, or who compete for prizes.

8. The best works sent up in clause c, ¶ 3, are selected to enter into a national competition between the works of all the schools of Art in the kingdom, and medals and prizes are awarded to the students who execute the most meritorious of the competing works, by examiners appointed by the Department.

9. The prize list includes 10 gold medals, distributed as follows :—

One medal for the best study from the antique, in chalk or monochrome.

One medal for the best study of the figure modelled from the antique.

One medal for the best example of painting a group of still life from nature in oil colour, or water colour.

Six medals for the best designs in the three classes, architectural design, surface design, plastic design.

One medal for a work of a class not included under the above-named heads.

Twenty silver medals, of which part will be given to the second best works in the various subjects to which gold medals are assigned, and the rest to meritorious works in the same or the best works in other subjects of study.

Fifty bronze medals to meritorious works in any of the various subjects of study.

Any of these medals may be withheld if, in the opinion of the examiners, the works in any subject are not of sufficient merit to deserve them.

Students who obtain more than one distinction in any national competition are allowed the medal attached to the highest distinction they may have obtained, with a certificate of their further success.

Students who obtain medals of the same class in more than one year's competition may receive books, &c. instead of medals.

No student can receive a medal of the same class twice for the same subject.

Additional prizes of works of art, books, &c. will also be awarded.

Under these regulations 56,857 works were sent up by Schools of Art for examination.

Of the elementary section the examiners observe that in many schools the outline drawings fail in care and accuracy, and they strongly urge upon the masters that the prevailing habit of allowing the student to commence a fresh example, before completing a former one to the best of his powers, cannot be too severely deprecated, as the custom adheres to the pupil in his later studies, and renders him unable to turn out skilfully completed work. They think it desirable to point out that mere quantity of imperfectly executed drawings brings but little profit

either to master or pupil, and dissipates powers which require concentration for their development.

The recommendation that copies from the flat should be on a different scale from the example is repeated.

The works entering into the national competition will be exhibited in London, and in some one of the more important towns of the kingdom where suitable space can be provided.

The following table shows the results produced by the schools under the above regulations. It shows a satisfactory increase in the numbers under instruction, the numbers brought up for examination, and the amount of successful work.

H. A. BOWLER,
Official Inspector for Art.

TABLE showing the NUMBER of NATIONAL MEDALS and PRIZES, together with the Number of 2nd and 3rd Grade Prizes awarded to each SCHOOL OF ART in 1870.

School.	Date of Establishment.	No. of Students on the Books, Dec. 1869, Central School.	2nd Grade Examination.			3rd Grade Examination.				National Competition.			
			No. of Students examined in 2nd Grade.	No. of Students successful in 2nd Grade.	No. of Students who obtained 2nd Grade Prizes.	No. of Students who sent up Works.	No. of Works sent up.	No. of Artizans on whom Payments were made.	No. of Students who obtained Third Grade Prizes.	Gold Medals.	Silver Medals.	Bronze Medals.	Queen's Prizes.
Aberdeen	1853	249	103	54	20	124	800	117	13	—	—	—	2
Andover	1854	70	38	15	3	38	313	38	1	—	—	—	—
Bath	1854	228	47	32	10	62	293	49	7	—	—	—	—
Birkenhead	1855	161	76	57	18	113	875	102	9	—	—	—	1
Birmingham	1842	1,108	315	219	40	466	2,640	340	48	—	—	1	—
Boston	1860	105	46	32	10	32	139	29	3	—	—	—	2
Bradford	1865	125	127	55	15	58	314	49	12	1	—	1	—
Bridgwater	1860	—	—	—	No examination.				—	—	—	—	—
Bridport	1865	83	33	18	6	39	137	19	7	—	—	—	1
Brighton	1858	97	145	83	20	9	39	8	—	—	—	—	—
Bristol	1853	200	186	134	40	119	818	88	19	—	—	—	2
Bromsgrove	1860	97	28	11	3	16	132	10	4	—	—	—	—
Burslem	1869	126	73	42	12	113	891	103	10	—	—	—	—
Cambridge	1858	167	40	28	10	136	614	77	8	—	—	—	—
Cardiff	1868	87	93	40	15	56	585	46	7	—	—	—	—
Carlisle	1854	122	25	25	5	98	419	84	8	—	1	—	1
Carmarthen	1854	50	12	12	4	7	31	7	—	—	—	—	—
Carnarvon	1853	66	24	15	9	9	90	9	1	—	—	—	—
Cheltenham	1853	135	36	18	9	38	152	38	7	—	—	—	—
Chester, with branch at Crewe.	1853	92	44	30	10	54	257	50	5	—	—	—	—
Chippenham	1865	50	32	10	4	38	177	29	—	—	—	—	—
Cirencester	1860	97	36	16	11	29	66	23	2	—	—	—	—
Clonmel	1854	36	20	3	1	14	65	5	1	—	—	—	—
Coalbrookdale and Wenlock.	1856	50	22	10	5	47	337	40	3	—	—	—	1
Cork	1850	228	106	48	13	74	217	47	15	—	—	—	—
Coventry	1844	180	62	27	6	108	706	96	4	—	—	3	2
Croydon	1868	134	88	56	18	111	560	40	8	—	—	—	1
Darlington	1857	165	111	77	16	62	372	60	5	—	—	—	—
Devizes	1864	54	31	14	5	46	318	23	3	—	—	—	—
Devonport	1859	92	22	12	3	52	263	47	5	—	—	—	—
Dorchester	1867	74	32	18	9	52	252	7	5	—	—	—	—
Dublin, Royal Society	1840	535	177	99	52	200	392	—	22	—	3	4	6
Queen's Inst.	1869	135	28	19	5	30	269	24	—	—	—	—	—
Dudley	1853	59	61	38	7	50	324	46	5	—	—	—	—
Dundee	1856	561	74	48	17	75	194	73	13	—	—	—	—
Durham	1853	120	28	21	9	29	471	18	—	—	—	—	—
Edinburgh, Male	1858	450	117	83	46	221	1,530	202	22	—	1	3	4
Female	1858	225	88	63	18	196	837	121	7	—	—	1	1
Exeter	1854	288	76	57	20	140	462	112	15	—	—	—	—
Frome	1865	93	78	43	12	90	432	82	10	—	—	1	—
Glasgow	1845	1,164	229	139	28	409	2,109	311	27	2	—	1	3
Gloucester	1859	140	76	34	12	72	526	61	7	—	—	—	1
Halifax	1859	123	61	34	9	85	622	79	8	—	1	1	—
Hanley	1847	158	54	34	10	86	563	80	12	—	—	2	1
Henley-on-Thames	1864	36	20	5	2	15	84	13	1	—	—	—	—
Hull	1861	237	77	46	12	54	290	41	7	—	—	—	—
Inverness, High Sch.	1865	85	38	18	6	23	74	22	3	—	—	—	—

Number of National Medals and Prizes awarded to each School of Art—
continued.

School.	Date of Establishment.	No. of Students on the Books, Dec. 1869. Central School.	2nd Grade Examination.			3rd Grade Examination.				National Competition.			
			No. of Students examined in 2nd Grade.	No. of Students successful in 2nd Grade.	No. of Students who obtained 2nd Grade Prizes.	No. of Students who sent up works.	No. of Works sent up.	No. of Artizans on whom Payments were made.	No. of Students who obtained Third Grade Prizes.	Gold Medals.	Silver Medals.	Bronze Medals.	Queen's Prizes.
Inverness, Royal Academy.	1869	150	44	20	7	7	12	—	—	—	—	—	—
Ipswich	1858	186	141	42	12	117	623	54	12	—	—	—	—
Kidderminster . .	1862	77	58	25	8	53	253	52	5	—	—	—	1
Kilmarnock . . .	1867	160	71	53	20	55	213	38	9	—	—	—	1
Lancaster	1856	285	120	56	17	214	1,254	58	3	—	—	—	—
Leeds, Mechanics' Institute.	1847	255	179	105	38	114	649	95	9	—	—	—	—
Leeds, South Parade	1869	105	89	52	21	65	367	58	10	—	—	—	—
Leith	1869	46	35	13	3	22	78	22	1	—	—	—	—
Lewes	1868	68	64	42	19	38	194	20	11	—	—	—	—
Limerick	1852	132	44	28	6	77	214	68	11	—	—	—	—
Lincoln	1863	206	140	69	22	174	1,421	141	24	—	—	1	3
Liverpool, N. District	1855	551	184	99	28	94	553	77	3	—	—	—	—
„ S. District	1855	550	163	77	19	192	842	116	13	—	—	—	2
Macclesfield . . .	1851	113	82	45	19	25	46	24	9	—	—	1	1
Manchester, Free Grammar School.	1869	324	322	126	28	52	101	39	5	—	—	—	—
Manchester, Royal Institution.	1842	390	146	86	21	307	995	244	39	1	1	4	8
Metropolitan—													
Female School, Queen Square, Bloomsbury.	1842	167	59	48	24	111	1,269	98	22	—	2	3	5
Lambeth, Miller's Lane.	1854	318	218	148	52	152	906	133	13	1	1	5	4
North London, Sandringham Road.	1868	108	102	75	24	84	1,139	51	3	—	—	—	—
Rotherhithe, Grammar School.	1869	62	20	13	5	27	173	21	1	—	—	—	—
St. Martin's, Castle Street, Long Acre.	1854	166	77	55	19	109	533	98	9	—	—	3	—
St. Thomas', Charterhouse.	1853	149	102	60	15	123	917	89	10	—	—	3	2
Spitalfields, White Lion, Street.	1842	179	67	55	25	97	601	85	8	—	—	—	1
West London, Great Portland Street.	1862	479	157	135	58	220	1,669	200	19	—	—	2	1
Westminster, Hyde Place.	1863	94	37	21	9	43	252	30	4	—	—	—	—
South Kensington	1854	895	899	490	144	239	692	—	42	3	6	10	11
Newcastle-under-Lyme.	1853	43	22	11	3	39	141	37	4	—	—	—	—
Newcastle-upon-Tyne	1844	390	167	98	31	316	3,070	283	25	—	—	—	1
Norwich	1846	168	97	41	10	113	977	113	12	—	—	—	—
Nottingham	1843	409	204	131	57	304	1,800	249	25	1	5	2	8
Oxford	1865	301	75	42	15	77	462	52	18	—	1	1	2
Paisley	1848	120	43	35	12	55	285	55	13	—	—	—	—
Penzance	1853	120	50	25	7	64	665	45	1	—	—	—	—
Perth	1863	139	22	18	9	51	241	29	2	—	—	—	—
Preston	1860	181	76	32	7	121	618	41	1	—	—	—	1

**Number of National Medals and Prizes awarded to each School of Art—
continued.**

School.	Date of Establishment.	No. of Students on the Books, Dec. 1889. Central School.	2nd Grade Examination.			3rd Grade Examination.					National Competition.			
			No. of Students examined in 2nd Grade.	No. of Students successful in 2nd Grade.	No. of Students who obtained 2nd Grade Prizes.	No. of Students who sent up Works.	No. of Works sent up.	No. of Artizans on whom Payments were made.	No. of Students who obtained Third Grade Prizes.		Gold Medals.	Silver Medals.	Bronze Medals.	Queen's Prizes.
Reading . . .	1860	87	75	43	13	33	252	37	5	—	—	—	—	—
Salisbury . . .	1865	97	44	23	6	70	617	70	4	—	—	—	1	—
Sheffield . . .	1843	253	135	86	30	245	2,669	226	19	—	—	—	—	2
Shrewsbury . . .	1855	72	52	29	5	21	135	6	1	—	—	—	—	—
Southampton . . .	1855	181	133	83	15	96	654	79	1	—	—	—	—	—
Stirling . . .	1857	149	67	23	5	45	407	36	4	—	—	—	—	—
Stoke-upon-Trent . . .	1847	118	33	19	3	90	511	63	10	—	—	—	—	3
Stourbridge . . .	1852	108	40	13	2	36	138	35	7	—	—	—	1	—
Stroud . . .	1860	107	62	33	6	41	168	26	8	—	—	—	—	—
Sunderland . . .	1869	129	74	31	8	123	1,494	79	6	—	—	—	—	—
Swansea . . .	1853	109	62	30	16	39	263	35	1	—	—	—	—	—
Taunton . . .	1856	118	50	25	5	74	288	39	3	—	—	—	—	1
Torquay . . .	1865	174	50	31	11	72	419	60	3	—	—	—	—	—
Trowbridge . . .	1864	49	34	21	5	44	225	30	4	—	—	—	—	—
Truro . . .	1853	43	16	7	4	4	23	3	1	—	—	—	—	—
Wakefield . . .	1868	130	60	44	24	75	743	52	4	—	—	—	—	—
Warminster . . .	1861	27	25	6	1	11	64	9	1	—	—	—	—	—
Warrington . . .	1853	136	67	39	10	59	187	37	12	1	—	—	1	2
Waterford . . .	1852	36	24	13	4	5	21	4	1	—	—	—	—	—
Weston-super-Mare . . .	1864	64	22	4	—	24	182	12	—	—	—	—	—	—
Wolverhampton . . .	1854	138	142	27	8	48	300	40	2	—	—	—	—	2
Wolverton . . .	1865	—	—	—	(School in abeyance.)					—	—	—	—	—
Worcester . . .	1851	172	93	61	9	37	162	27	3	—	—	—	1	—
Yarmouth, Great . . .	1857	103	70	61	21	46	336	31	5	—	—	—	1	—
York . . .	1842	127	44	32	13	78	318	67	9	—	—	—	—	—
Grand Totals . . .	—	19,857	9,185	5,247	1,653	9,367	56,857	6,897	880	10	22	58	86	
„ „ (1869) . . .	—	18,713	7,841	4,360	1,079	7,686	50,060	6,197	711	10	20	51	101	

E. P. BARTLETT,
Official Examiner.

LONDON:
Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.
[4092.—400.—7/70.]

2

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

OF

THE EXAMINERS ON THE NATIONAL COMPETITION,

OF

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

Report on the National Competition of the
Works of Schools of Art

REPORT

THE EXAMINERS OF THE NATIONAL
WORKS OF SCHOOLS OF ART

The number of works of art submitted for competition in the year 1881 was 1,000. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100. The number of schools of art which submitted works was 100.

Report on the National Competition of the Works of Schools of Art.

EXAMINERS :

Sir M. D. Wyatt.
C. W. Cope, Esq., R.A.
R. Westmacott, Esq., R.A.
R. Redgrave, Esq., R.A.

F. R. Pickersgill, Esq., R.A.
J. C. Horsley, Esq., R.A.
H. A. Bowler, Esq.
J. H. Pollen, Esq., M.A.

The number of works selected from those sent up from Local Schools of Art for reference to the national competition was this year 64,608. This number was composed of studies from the antique ; designs for architecture or manufactures, and studies in light and shade ; colour, or from the life.

Having regard to the importance of the works produced in the class of painting from still life, their generally highly meritorious character, and to the difficulty of comparing works in oil and water-colour together, the examiners are of opinion that it would be desirable to extend the encouragement offered to this advanced stage of instruction, and in future to allow two gold medals, one for the best group painted in oil, and one for the best in water-colour.

The effect of several good studies from antique figures was injured by a want of skill in their treatment in relation to their backgrounds. In some cases a flat dark ground was laboriously worked round the figure, which cut out the contour too evenly, and diminished the appearance of relief which would otherwise have been produced by the shading of the figure.

Where the figures were drawn on white paper without background, a like defect frequently arose from the maintenance of too full a tone of shadow to the extreme limit of the shaded side of the figure, which was thus made to contrast so strongly with the white ground as to affect injuriously the due and varied relief of the different parts of the figure.

Every endeavour should be made by the teacher to place the figure for study in such a way that by luminous reflections, varied force in the background, or in relief from it, the student may be assisted in giving breadth and mass to his work without any such obscurity as may lead to the evasion of thoroughness in the production of as complete a representation as possible of the subject before him.

With regard to studies from the life in black and white, a too great predilection for picturesque treatment rather than for conscientious study was observed. Accidental blemishes peculiar to the model were too much insisted on, while the drawings generally showed a deficiency in delicacy of treatment, purity of form, and in the sense of beauty.

The average merit of the modelled works was higher than in previous years, and the examiners had satisfaction in awarding in this section two gold medals, and gave warm commendation to the advance which has been made in the treatment of studies of the figure from the life. There were, however, still some models which had been injudiciously worked

upon in the plaster, and the few life studies from one of the schools in the Staffordshire Potteries were very incompletely carried out.

The great importance of the careful study of the extremities in modelling where form only has to be rendered, appears to have been somewhat overlooked by the teachers.

The vigorous competition in designs for lace was rewarded by two gold medals. Many of these works are elegant in arrangement and based on graceful natural forms. It is, however, suggested that students will do well to seek for greater variety in the original motive of their designs.

The benefit to be derived from studies in elementary ornament (the analysis and distribution of natural forms in given spaces) as preparation for designing should be impressed on the student.

The efforts made in other sections of design were this year a little below the average, so that one less than the full number of gold medals has been awarded.

There was a marked deficiency of designs for furniture.

Improvement over last year was recognized in the average merit of designs from Birmingham.

The series of studies of historic styles of ornament were better than those of last year. Too great a tendency was however still shown to copy commonplace book examples.

Studies in light and shade of great delicacy both in chalk and sepia were rewarded by silver medals, the examiners desiring to impress on the teachers of Schools of Art the great importance of thorough and refined completeness in every stage of study.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1871.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Butler, William .	Nottingham . .	23 c.	Design for lace curtain.
Grichton, William M.	Edinburgh . .	23 d.	Design for set of jewellery.
Gibbons, Owen .	South Kensington .	23 d.	Design for decoration of ceiling.
Luker, George L. .	St. Martin's . .	23 b.	Architectural design.
Munn, George F. .	South Kensington .	19 b.	Model from the antique.
Robertson, James .	Edinburgh . .	8 b. 2.	Figure from the antique.
*Stanton, Rose E. .	Stroud	15 a.	Group in water-colour.
Steel, James . .	Glasgow	19 d.	Model from life.
Turton, George F. .	Nottingham . .	23 c.	Design for lace curtain.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Alexander, W. . .	Salisbury . . .	8 b. 2.	Figure from the antique.
Anderson, Alexander	Glasgow	23 c.	Design for scarf.
Austin, Emily . .	Bloomsbury . . .	14 a.	Fruit in water-colour.
Barlow, Arthur . .	Lambeth	19 b.	Model from the antique.
Bodkin, F. E. . .	South Kensington .	16 a.	Monochrome painting in water-colour of head from the antique.
Butler, Mary E. . .	South Kensington .	23 c.	Design for lace.
Charnock, J. . . .	Bradford	5 b.	Shaded ornament from the cast.
Clausen, George . .	South Kensington .	23 d.	Design for iron gates.
Crowther, John . .	Bradford	5 b.	Shaded ornament from the cast.
Dacre, Susan . . .	Manchester	8 d.	Head from life.
Doherty, Daniel . .	Manchester	15 a.	Group in oil.
Eyles, Emma M. . .	Oxford	12 a.	Monochrome in water-colour of ornament from the cast.
Hunt, Tom	Lambeth	8 c.	Study of nude figure.
Jackson, Emily F. .	South Kensington .	22 a.	Analysis of flowers.
Loock, Paul	Hull	15 a.	Group in oil.
†Mansell, Marianne .	South Kensington .	23 c.	Designs for muslin.
Noble, John S. . . .	West London . . .	8 b. 2.	Figure from the antique.
Park, John H. . . .	Coventry	23 c.	Design for carpet.
Randall, W. F. . . .	South Kensington .	23 d.	Design for decoration of ceiling.
Rowley, James . . .	West London . . .	19 b.	Model of head from the antique.
Smart, Peter	Aberdeen	12 a.	Monochrome in water-colour of ornament from the cast.
Southworth, Mary E.	Manchester	{ 14 a.	Flowers in water-colour.
Stevenson, William .	Edinburgh	{ 15 a.	Group in water-colour.
		{ 19 d.	Model from life.
Wright, William . .	Hanley	23 d.	Design in plaster.

* The "Princess of Wales" Scholarship of 25*l*. has been awarded to this student.

† The "Princess of Wales" Scholarship of 11*l*. has been awarded to this student.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Badcock, Henrietta.	Taunton . . .	23 c.	Design for lace.
Bailey, George . .	Derby . . .	22 d.	Study of historic styles of ornament.
Beaber, H. . .	Salisbury . . .	8 b. 1	Head from the antique.
Bennett, Mary L. .	South Kensington .	19 b.	Model of head from the antique, in terra cotta.
Best, Chas. J. . .	Charterhouse . . .	8 d.	Head from life.
Bestick, Edward .	Dublin . . .	19 b.	Model of head from the antique.
Brooks, Maria . .	South Kensington .	16 a.	Monochrome painting of figure from the antique.
Buchanan, David.	Glasgow . . .	17 b.	Heads from life, in oil.
Carter, Elizabeth .	South Kensington .	19 b.	Model of head from the antique.
Cornelissen, Mary .	St. Martin's . . .	8 d.	Head from life.
Cumming, Maria .	Charterhouse . . .	14 a.	Fruit from nature in water colour.
Cund, Alfred W. .	Birmingham . . .	23 d.	Ornamental design for a candlestick.
Davidson, Alexander	Glasgow . . .	19 b.	Model of head from the antique.
Day, J. . .	Birmingham . . .	18 b.	Model from the flat.
Dickinson, Alfred .	Nottingham . . .	22 c.	Ornamental arrangement to fill given spaces in colour.
Douglas, John . .	Edinburgh . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Duffield, J. R. . .	Birmingham . . .	23 d.	Design for metal vase.
Ellis, Joseph . . .	Hanley . . .	23 d.	Design for a vase, in plaster.
Field, Jessie . . .	Oxford . . .	14 a.	Flowers in water-colour.
Fox, George . . .	Lambeth . . .	8 c.	Study of nude figure.
Goldie, Pat. . . .	Edinburgh . . .	8 b. 1	Shaded drawing of hands and feet.
Golding-Bird, Helen	South Kensington .	22 a.	Analysis of flowers.
Guild, Sam. G. . .	Edinburgh . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Hall, Frederick . .	Macclesfield . . .	23 c.	Design for scarf.
Hammond, Thos. W.	Nottingham . . .	23 c.	Design for lace curtain.
Hicks, W. H. . . .	Newcastle-on-Tyne .	23 d.	Design for a cabinet.
Hills, Elizabeth . .	Cambridge . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Hoskyn, M. G. . .	West London . . .	22 d.	Study of historic styles of ornament.
Hunt, Tom	Lambeth . . .	8 b. 2	Figure from the antique.
Jackson, Emily F. .	South Kensington .	14 a.	Flowers in water-colour.
Jacob, Thos. . . .	West London . . .	23 c.	Design for table.
James, Susan . . .	Hull . . .	14 a.	Flowers in water-colour.
Keeling, Agnes . .	Lambeth . . .	23 c.	Design for lace.
Lane, John Q. . . .	Belfast . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.
Little, W. C. . . .	South Kensington .	8 b. 1	Head from the antique.
Meyer, Constance .	South Kensington .	23 c.	Designs for porcelain.
Meyer, Margaret .	South Kensington .	23 c.	Designs for porcelain.
Milburn, George . .	Chester . . .	23 d.	Design in plaster.
Montalba, Henrietta	South Kensington .	23 c.	Design for a fan.
Morris, Francis . .	Manchester . . .	15 a.	Group in water-colour.
Nimmo, Henry D. .	Glasgow . . .	23 c.	Design for a carpet.
Olliver, W. W. . .	South Kensington .	17 b.	Head from life, in oil.
Parker, Edwd. J. .	Carlisle . . .	15 a.	Group in oil.
Pearce, Charles . .	Birmingham . . .	20	Study in plaster of still life.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Perkins, George C. .	Manchester . .	16 a.	Monochrome in water-colour of figure from the antique.
Pilkington, Thos. H. A.	Warrington . .	23 c.	Designs for wall paper.
Prince, Sarah . .	Bradford . .	23 c.	Design for a fan.
Pocock, Julia . .	Bloomsbury . .	19 d.	Model of head from life.
Poole, Lucy M. .	Manchester . .	15 a.	Group in oil.
Reuter, Edmond G.	South Kensington .	23 c.	Design for a salver.
Sargent, Frederick .	Hull	5 b.	Shaded ornament from the cast.
Shaw, John J. . .	South Kensington .	23 c.	Designs for wall paper.
Selous, Emily . .	Bloomsbury . .	19 d.	Model from life.
Slater, Walter J. .	Manchester . .	9 a.	Anatomical drawing.
Smith, Robert S. .	Dublin	19 d.	Model of head from life.
Stade, H. . . .	Bradford	23 c.	Design for plates.
Steele, C. W. . .	Hanley	18 b.	Model of ornament from the cast.
Story, Blanche. .	Nottingham . .	23 c.	Design for frames for photographs.
Sumner, John . .	Macclesfield . .	23 c.	Design for silk.
Suter, J. W. . .	South Kensington .	23 d.	Design in plaster.
Webb, Mary W. .	Bloomsbury . .	15 a.	Group in oil.
Webber, W. J. S. .	West London . .	19 b.	Model from the antique.
Wood, Charles H. .	Manchester . .	16 a.	Monochrome painting from the antique.
Woodman, John J. .	Manchester . .	9 a.	Anatomical drawings.
Youldon, George .	Torquay	23 d.	Plastic design.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Alexander, W. . .	Salisbury . . .	8 b 2.	Figure from the antique.
Allaun, Moses . .	Leeds (South Parade)	15 a.	Group in water-colour.
Atkins, Catherine .	South Kensington .	17 b.	Head from life in water-colour.
Badcock, Annie E. .	West London . .	22 d.	Study of historic styles of ornament.
Bare, J. D. . . .	South Kensington .	8 b. 2	Figure from the antique.
Barlow, Hannah . .	Lambeth	23 c.	Painting on tiles.
Best, Charles J. . .	Charterhouse . .	8 d.	Head from life.
Blair, John . . .	Edinburgh . . .	15 a.	Group in water-colour.
Bool, John	South Kensington .	8 b. 2	Figure from the antique.
Brewtnall, Charles J.	Warrington . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Broadhead, George .	Nottingham . . .	{ 23 c. 10 a.	Design for a lace curtain. Flower drawing from nature in outline.
Bromage, C. . . .	Birmingham . .	18 c.	Model from the flat.
Brooks, Maria . . .	South Kensington .	{ 23 c. 23 d.	Design for muslins. Design for glass vases.
Carr, Kate	South Kensington .	17 b.	Head from life in oil.
Carter, Henry . . .	Coventry	17 b.	Head from life in oil.
Craddock, William H.	Birmingham . .	23 d.	Design for metal vase.
Currie, Sidney . .	Birmingham . .	9 c.	Anatomical model.
Curtis, C. F. . . .	Lincoln	12 a.	Monochrome in water-colour of ornament from the cast.
Dickinson, Mrs. S. S.	Stroud	15 a.	Group in oil.
Dollman, J. C. . .	West London . .	8 b 2.	Shaded figure from the antique.
Ellis, William . .	Sheffield	23 d.	Design for a badge.
Emery, Chas. E. . .	Birmingham . .	23 d.	Design for furniture.
Evans, George . . .	Worcester	19 b.	Model from the antique.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Field, Frances . .	Oxford	12 a.	Monochrome in water-colour of ornament from the east.
Fisher, Richard . .	Derby	12 a.	Monochrome in water-colour of ornament from the east.
Floyd, Alice . . .	Oxford	12 a.	Monochrome in water-colour of ornament from the east.
Frost, Andrew . . .	Aberdeen	5 b.	Shaded ornament from the east.
Frost, Thomas . . .	Nottingham	23 c.	Design for a lace curtain.
Genn, William H. . .	Cambridge	23 c.	Design for wall decoration.
Gibson, Edward . . .	Dublin	10 b.	Head in bas-relief.
Gilchrist, Robert . .	Kilmarnock	12 a.	Monochrome in water-colour of ornament from the east.
Gilmour, Ellen . . .	Sheffield	15 a.	Group in water-colour.
Grant, Henry	Devizes	15 a.	Group in oil.
Grayson, W.	West London	8 c.	Study of nude figure.
Hallam, Jessie . . .	Exeter	23 c.	Design for a lace shawl.
Hamilton, William E.	Edinburgh	9 a.	Anatomical drawings.
Hammond, Ellen . .	Macclesfield	4 b.	Shaded ornament from the flat.
Hill, Austin	Birmingham	23 d.	Designs for panel in plaster.
Hill, Kate	South Kensington	9 a.	Anatomical drawings.
Hodge, Agnes	Aberdeen	8 b. 1.	Head from the antique.
Hodgson, Alfred . . .	Halifax	23 c.	Design for flat surface decoration.
Hollingworth, Joseph	Nottingham	23 c.	Designs for wall paper.
Howard, P.	West London	9 c.	Anatomical model.
		19 d.	Model from the antique.
Jacob, Thomas . . .	West London	23 c.	Design for tiles.
Jenks, Samuel . . .	Newcastle-under-Lyme	23	Painting on porcelain.
Jobbins, Wm. H. . .	Leicester	15 a.	Group in oil.
Longmore, Thomas . .	Stoke-on-Trent	23 d.	Design in plaster.
Low, Charles	Charterhouse	16 a.	Monochrome painting of figure from the antique.
		17 b.	Head from life in water-colour.
Luker, G. L.	St. Martin's	13 b.	Landscapes in water-colour.
Macfadyen, Wm. . .	Glasgow	23 c.	Design for carpets.
Meyer, Margaret . . .	South Kensington	9 a.	Anatomical drawings.
Moore, Mary Katharine.	Bristol	23 c.	Design for a fan.
Moore, Thomas C. S.	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
Morgan, George . . .	South Kensington	19 d.	Model from life.
Morley, Joseph W. . .	Nottingham	23 c.	Design for a lace curtain.
Morris, Oliver	South Kensington	8 c.	Study of nude figure.
Moss, Phebe A. . . .	Dublin	8 b. 1.	Shaded drawing of hand from the east.
Newbury, Millicent . .	Oxford	12 a.	Monochrome in water-colour of ornament from the east.
Nicholas, Julia J. . .	Coalbrookdale	13 a.	Group in oil from the flat.
Nichols, Ellen M. . .	Cambridge	10 a.	Flower drawing from nature in outline.
Noble, George A. . . .	Nottingham	23 b.	Architectural drawing.
Orum, Henry	Cirencester	22 c.	Ornamental arrangement to fill given spaces in colour.
Park, John	Newcastle-on-Tyne	5 b.	Shaded ornament from the east.
Payne, George	South Kensington	23 c.	Designs for carpets.
Phillips, Arthur . . .	South Kensington	8 b. 2.	Figure from the antique.
Pocock, Julia	Bloomsbury	19 d.	Model from life.
Potts, Fanny	Lambeth	23 c.	Painting on tiles.
Pownall, Louisa . . .	South Kensington	17 b.	Head from life in water-colour.
Pratt, Wm.	Glasgow	23 c.	Design for wall paper.
Rhead, George W. . .	Stoke-on-Trent	23 c.	Painting on tiles.
Rhodes, Henry	Lambeth	8 c.	Study of nude figure.
Richardson, Frederick	Coventry	10 b.	Drawing of still life.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Robinson, Annie L.	Manchester	17 b.	Oil painting from life.
Robinson, Emily	Manchester	17 b.	Head from life in oil.
Schäfer, H. T.	St. Martin's	8 b. 2.	Figure from the antique.
Scott, Robt. B.	Norwich	15 a.	Group in oil.
Sewell, Thos. G.	Nottingham	22 b.	Ornamental arrangement to fill given spaces in colour.
Seymour, Kate	Dublin (Royal Society).	17 b.	Oil painting from life.
Sherlock, John A.	Warrington	9 a.	Anatomical drawings.
Shirriffs, Wm.	Glasgow	23 d.	Design in plaster.
Singer, W. H.	Frome	23 b.	Architectural drawing.
Simpson, Matilda	South Kensington	5 b.	Shaded ornament from the cast.
Slater, Emily	Gloucester	15 a.	Group in oil.
Smith, Henry J.	Edinburgh	22 c.	Ornamental arrangement to fill given spaces in colour.
Stanton, Emily R.	Stroud	15 a.	Group in water-colour.
Stock, Harry	St. Martin's	8 b. 2.	Figure from the antique.
Thompson, Emily G.	Manchester	17 b.	Head from life in oil.
Vargas, Susannah	South Kensington	23 c.	Designs for porcelain.
Vickery, Alfred	Taunton	23 c.	Surface design.
Vivian, T. C.	South Kensington	8 b. 2.	Figure from the antique.
Waller, Samuel E.	Gloucester	8 b. 2.	Figure from the antique.
West, Alice	Bloomsbury	23 c.	Designs for backs of playing cards.
Whitson, James	Manchester	5 b.	Shaded ornament from the cast.
Willson, Mary S.	South Kensington	22 a.	Analysis of flowers.
Wright, John E.	Nottingham	23 c.	Design for lace.

Year	Subject	Amount	Year	Subject	Amount
1870	General Education	17.00	1871	General Education	17.00
1872	General Education	17.00	1873	General Education	17.00
1874	General Education	17.00	1875	General Education	17.00
1876	General Education	17.00	1877	General Education	17.00
1878	General Education	17.00	1879	General Education	17.00
1880	General Education	17.00	1881	General Education	17.00
1882	General Education	17.00	1883	General Education	17.00
1884	General Education	17.00	1885	General Education	17.00
1886	General Education	17.00	1887	General Education	17.00
1888	General Education	17.00	1889	General Education	17.00
1890	General Education	17.00	1891	General Education	17.00
1892	General Education	17.00	1893	General Education	17.00
1894	General Education	17.00	1895	General Education	17.00
1896	General Education	17.00	1897	General Education	17.00
1898	General Education	17.00	1899	General Education	17.00
1900	General Education	17.00	1901	General Education	17.00
1902	General Education	17.00	1903	General Education	17.00
1904	General Education	17.00	1905	General Education	17.00
1906	General Education	17.00	1907	General Education	17.00
1908	General Education	17.00	1909	General Education	17.00
1910	General Education	17.00	1911	General Education	17.00
1912	General Education	17.00	1913	General Education	17.00
1914	General Education	17.00	1915	General Education	17.00
1916	General Education	17.00	1917	General Education	17.00
1918	General Education	17.00	1919	General Education	17.00
1920	General Education	17.00	1921	General Education	17.00
1922	General Education	17.00	1923	General Education	17.00
1924	General Education	17.00	1925	General Education	17.00
1926	General Education	17.00	1927	General Education	17.00
1928	General Education	17.00	1929	General Education	17.00
1930	General Education	17.00	1931	General Education	17.00
1932	General Education	17.00	1933	General Education	17.00
1934	General Education	17.00	1935	General Education	17.00
1936	General Education	17.00	1937	General Education	17.00
1938	General Education	17.00	1939	General Education	17.00
1940	General Education	17.00	1941	General Education	17.00
1942	General Education	17.00	1943	General Education	17.00
1944	General Education	17.00	1945	General Education	17.00
1946	General Education	17.00	1947	General Education	17.00
1948	General Education	17.00	1949	General Education	17.00
1950	General Education	17.00	1951	General Education	17.00
1952	General Education	17.00	1953	General Education	17.00
1954	General Education	17.00	1955	General Education	17.00
1956	General Education	17.00	1957	General Education	17.00
1958	General Education	17.00	1959	General Education	17.00
1960	General Education	17.00	1961	General Education	17.00
1962	General Education	17.00	1963	General Education	17.00
1964	General Education	17.00	1965	General Education	17.00
1966	General Education	17.00	1967	General Education	17.00
1968	General Education	17.00	1969	General Education	17.00
1970	General Education	17.00	1971	General Education	17.00
1972	General Education	17.00	1973	General Education	17.00
1974	General Education	17.00	1975	General Education	17.00
1976	General Education	17.00	1977	General Education	17.00
1978	General Education	17.00	1979	General Education	17.00
1980	General Education	17.00	1981	General Education	17.00
1982	General Education	17.00	1983	General Education	17.00
1984	General Education	17.00	1985	General Education	17.00
1986	General Education	17.00	1987	General Education	17.00
1988	General Education	17.00	1989	General Education	17.00
1990	General Education	17.00	1991	General Education	17.00
1992	General Education	17.00	1993	General Education	17.00
1994	General Education	17.00	1995	General Education	17.00
1996	General Education	17.00	1997	General Education	17.00
1998	General Education	17.00	1999	General Education	17.00
2000	General Education	17.00	2001	General Education	17.00
2002	General Education	17.00	2003	General Education	17.00
2004	General Education	17.00	2005	General Education	17.00
2006	General Education	17.00	2007	General Education	17.00
2008	General Education	17.00	2009	General Education	17.00
2010	General Education	17.00	2011	General Education	17.00
2012	General Education	17.00	2013	General Education	17.00
2014	General Education	17.00	2015	General Education	17.00
2016	General Education	17.00	2017	General Education	17.00
2018	General Education	17.00	2019	General Education	17.00
2020	General Education	17.00	2021	General Education	17.00
2022	General Education	17.00	2023	General Education	17.00
2024	General Education	17.00	2025	General Education	17.00

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.
[3976.—250.—7/71.]



PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

OF

THE EXAMINERS ON THE NATIONAL COMPETITION,

OF

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

REPORT

OF

THE EXAMINERS ON THE NATIONAL
COMPETITION,

ON

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE E. YOUNG AND SONS, ROYAL WORKS.

AND TO BE HAD OF THE PRINCIPAL BOOKSELLERS.

THE NEW SCIENTIFIC PUBLICATIONS.

1872.

Report on the National Competition of the Works of Schools of Art.

EXAMINERS:

Sir M. D. Wyatt.
C. W. Cope, Esq., R.A.
R. Redgrave, Esq., R.A.
F. R. Pickersgill, Esq., R.A.

H. Weekes, Esq., R.A.
J. C. Horsley, Esq., R.A.
H. A. Bowler, Esq.

Of 73,233 drawings, paintings, and models sent up this year from Schools of Art, 1,100 were selected for reference to the National competition. Of these the most important sections were the "figure drawings from the antique," the "paintings of still-life in oil and water-colour," and the "designs for manufactures and decoration." The works in competition for medals in "drawing from the antique" were numerous, effective, and creditable, and in the best drawings, the observations on the relation between the figure and background in the report of last year had been attended to.

Many studies from life showed considerable power in expressing the main characteristics of the model, but yet it is necessary to point out errors in two opposite directions. In some drawings, especially of heads, a strong effect of light and dark was insisted on to the extent of sacrificing the more subtle gradations necessary to express delicacy of form; while in others, the detail of each part was made out without regard to its due subordination of place, and its relation to the breadth of treatment and effect as a whole. Many of the heads painted in oil from the life were deficient in that delicacy and completeness, which might have been obtained by greater simplicity of method of procedure. It is very desirable that the masters should instruct their pupils in separate and distinct methods of aiming at similar results.

The competition in still-life painting was scarcely so vigorous as might have been expected from the increased encouragement given by the addition of a second gold medal, and in some of the best water-colour works, too great a sacrifice of realization in the rendering of particular objects had been made for the sake of obtaining a generally pleasing effect.

In the modelling stages a decided advance has been made this year, especially in the studies from the living figure, which were deserving of high praise. Several of the designs were treated in an elevated style, both as regards the figures, and the ornamental details by the combination of which they were constructed; but a regret is felt at the absence of careful finish and completeness of surface in some of the copies from the antique, particularly in the heads.

The examiners, however, consider it necessary to observe that there is evidence in certain of the examples submitted to their notice of a want of attention on the part of the masters of the various schools (speaking generally) to points of much importance in the students' works. They would especially instance errors of proportion and drawing in the studies from the antique; want of observation of nice variations of form, and of variety in relief from the ground, and a too great uniformity in the reflections, all of which it is the especial province of a master to point

out and see corrected. Again, in the studies from natural objects, both in oil and water-colour, there is a frequent tendency to sharp edges in the outline and cast shadows, which does much to impair the excellence and completion of the work, and which should never exist under a proper and careful supervision by the master.

In Nottingham much good taste has been shown in Stage 22, the filling of given spaces with well-derived ornamental details. No better study can precede the practice of designing for the staple manufacture of the town, and its advantage is manifest in the general success of the lace designs from this school, though the highest distinction has been obtained by the more thoughtful elegance of a design from South Kensington.

The examiners noted with satisfaction the improved tendency of studies pursued at Birmingham. The good use which has been made of the examples of fine ornament, which the recently established Museum now places within reach of the students, has told with effect on the designs produced, and will, if continued, together with careful study of the figure from the antique, do much for the local manufactures.

Many studies from the antique showed considerable power in expressing the main characteristics of the model, but it is necessary to point out errors in two opposite directions. In some drawing, especially of heads, a strong effect of light and dark was insisted on to the extent of sacrificing the more subtle gradations necessary to express fully of form; while in others the detail of each part was made out without regard to its subordination to the whole, and its relation to the breadth of treatment and effect as a whole. Many of the heads painted in oil from the life were deficient in that balance and comeliness which might have been obtained by greater simplicity of method of procedure. It is very desirable that the masters should instruct their pupils in separate and distinct methods of study at similar results.

The competition in still-life painting was equally so vigorous as might have been expected from the increased encouragement given by the addition of a second gold medal, and in some of the best water-colour works too great a sacrifice of technique to the rendering of particular objects had been made for the sake of obtaining a generally pleasing effect.

In the modelling stages a decided advance has been made this year, especially in the studies from the living figure, which were deserving of high praise. Several of the heads were treated in an elevated style, both as regards the figures and the ornamental details by the combination of which they were constructed; but a regret is felt at the absence of careful finish and consistency of surface in some of the figures from the antique, particularly in the heads.

The examiners, however, consider it necessary to observe that there is evidence in many of the examples submitted to their notice of a want of attention to the part of the master of the various schools representing generally to points of much importance in the students' work. They would especially instance errors of proportion and drawing in the studies from the antique; want of observation of the variations of form, and of variety in relief from the ground, and a too great uniformity in the reflections, all of which it is the especial province of a master to point

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1872.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Abraham, Robert J.	Stoke-on-Trent . .	14 a.	Flowers in water colour.
Blair, John . . .	Edinburgh . . .	8 b. 2.	Chalk drawing of figure from the antique.
Doherty, Daniel . .	Manchester R. I. . .	15 a.	Group in oil.
Ellis, Joseph . . .	Hanley	19 b.	Model of figure from the antique.
Falconer, Georgina .	Manchester R. I. . .	15 a.	Group in water-colour.
Gibbons, Owen . . .	South Kensington . .	23 d.	Design for a shield, in plaster
Jameson, Benjamin .	Warrington	23 c.	Design for carpet.
*Mansell, Marianne .	South Kensington . .	23 c.	Design for lace.
†Selous, Emily . . .	Bloomsbury	23 d.	Figure design in plaster.
Watkins, John . . .	Birmingham	23 d.	Design for a tazza.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Blair, John	Edinburgh	15 a.	Group in water colour.
Brooks, Maria . . .	South Kensington . .	8 b. 2.	Chalk drawing of figure from the antique.
Duffield, John R. .	Birmingham	23 d.	Design for a salver.
Duncan, Emily . . .	South Kensington . .	22 a.	Analysis of flowers.
Gleaves, W. T. . . .	Hanley	18 b.	Model of ornament from the cast.
Haddon, John C. . .	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
Hall, Florence . . .	Gloucester	15 a.	Group in water colour.
Hallam, Jessie E. .	Exeter	23 c.	Design for lace.
Hancock, Ellen J. .	Bloomsbury	14 a.	Flowers in water colour.
Hull, Clementina . .	South Kensington . .	15 a.	Group in oil.
Hunt, Tom	Lambeth	8 c.	Study of the nude figure.
Mansell, Marianne .	South Kensington . .	23 d.	Design for jewellery.
Manson, George . . .	Edinburgh (Male) . .	15 a.	Design for toilet service.
Milne, Edward Parker.	Lancaster	23 d.	Group in water colour.
Nightingale, Leonard	Lambeth	8 d.	Design for a cabinet.
Oliver, W. W. . . .	South Kensington . .	15 a.	Head from the life, in chalk.
Park, John H. . . .	Coventry	23 c.	Group in oil.
Parker, E. J.	Carlisle	8 b. 2.	Design for a carpet.
Pocock, Julia	Bloomsbury	23 d.	Chalk drawing of figure from the antique.
Randall, W. F. . . .	South Kensington . .	23 b.	Figure design in plaster.
Shaw, John J. . . .	South Kensington . .	23 c.	Architectural design.
Steel, C. W.	Hanley	23 d.	Designs for wall paper.
Stevenson, William .	Edinburgh (Male) . .	19 b.	Design for a panel, in plaster.
Thompson, Christopher J.	Birmingham	23 d.	Model of figure from the antique.
Todd, Bertha J. . . .	South Kensington . .	8 b. 1.	Design for a shield, in plaster.
Turton, G. F.	Nottingham	23 c.	Chalk drawing of head from the antique.
Wilson, T. W.	South Kensington . .	22 d.	Design for lace.
Wilson, Thomas . . .	Edinburgh	8 b. 1.	Study of historic styles of ornament.
Wood, Eleanor S. . .	Manchester (R. I.) . .	14 a.	Shaded drawing of hands and feet.
			Flowers in water colour.

* The "Princess of Wales" Scholarship of 25*l*. has been awarded to this student.
† The "Princess of Wales" Scholarship of 11*l*. has been awarded to this student.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Arundale, W. M. .	Bradford High Sch. .	23 c.	Design for lace.
Austin, Emily . .	Bloomsbury . . .	15 a.	Group in water colour.
Baird, Robert . .	Edinburgh . . .	8 b. 1.	Shaded drawing of hands and feet.
Best, C. J. . . .	Charterhouse . . .	{ 8 b. 2. } 8 d.	Chalk drawing of figure from the antique.
Black, Francis. .	Nottingham . . .	23 c.	Head from life, in chalk.
Booth, James . .	Sheffield	18 b.	Design for lace.
Brooks, Maria . .	South Kensington .	15 a.	Model of ornament from the cast.
Bunting, Thomas .	Aberdeen	12 a.	Group in oil.
Camp, Isabella. . .	South Kensington .	12 a.	Monochrome painting in water colour of ornament from the cast.
Cund, Alfred . . .	Birmingham . . .	23 d.	Monochrome painting in water colour of ornament from the cast.
Dalglish, Theodore.	Coventry	23 d.	Design for a vase, in plaster.
Derrick, William .	Bristol	8 b. 1.	Design for iron gates.
Dott, John L. . . .	Edinburgh	8 b. 1.	Chalk drawing of head from the antique.
Duck, Daniel . . .	Coventry	23 c.	Shaded drawing of hands and feet.
Ellis, Alice B. . .	Bloomsbury	23 c.	Design for ribbons.
Evans, Alfred . . .	Stoke-on-Trent . .	9 a.	Design for fan.
Fauvelle, Henry . .	West London . . .	23 d.	Anatomical studies.
Franks, Wm. J. . .	Birmingham . . .	22 c.	Design for a dessert service.
Frith, Wm.	Lambeth	19 d.	Ornamental arrangement to fill given spaces in colour.
Frost, John	Coventry	{ 23 c. } 22 c.	Model of figure from life.
Gibson, David L. . .	Edinburgh	16 a.	Designs for backs of playing cards.
Gilmour, Ellen . .	Sheffield	15 a.	Designs for watch cases.
Goodman, Matilda .	South Kensington .	22 a.	Monochrome painting in oil of figure from the antique.
Hall, Harry	Wakefield	5 b.	Group in water colour.
Hollingworth, Joseph	Nottingham	22 c.	Analysis of flowers.
Hunt Tom	Lambeth	8 d.	Shaded drawing of ornament from the cast.
Johns, A. C.	Winchester	23 c.	Ornamental arrangement to fill given spaces in colour.
Lane, John Q. . . .	Belfast	23 c.	Head from life in chalk.
Lane, Richard Q. . .	Belfast	23 d.	Design for a fan.
Langley, Walter . .	Birmingham . . .	{ 22 d. } 23 d.	Design for damask.
Lucas, J. S.	St. Martin's	8 b. 2.	Design for iron finial.
McGregor, Robert .	Edinburgh	9 a.	Study of historic styles of ornament.
McNab, Elizabeth .	Edinburgh	14 a.	Design for flower-pot stand.
Montalba, Ellen . .	South Kensington .	23 c.	Chalk drawing of figure from the antique.
Montalba, Hilda . .	South Kensington .	19 d.	Anatomical studies.
Moore, Mary K. . .	Bristol	23 c.	Flowers in water colour.
Nightingale, Leonard	Lambeth	8 c.	Design for ornamentation of vase.
Payne, George . . .	South Kensington .	23 c.	Model of head from the life.
Petty, Edward . . .	Salisbury	23 c.	Design for carpet.
Plampin, James . .	Birmingham . . .	23 d.	Design for an enamelled vase.
Potts, M. H. . . .	Birkenhead	19 b.	Model of head from the antique.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Prince, S.	Bradford (High Sch.)	5 b.	Shaded drawing of ornament from the cast.
Reid, John	Edinburgh (Male)	9 a.	Anatomical studies.
Reuter, Edmund G.	South Kensington	23 c.	Design for textile fabrics.
Rogers, Arthur	Sheffield	23 c.	Design for wall paper.
Round, Joseph	Dudley	8 b. 1.	Shaded drawing of head from the antique.
Schenck, Frederick	Edinburgh (Male)	19 b.	Model of figure from the antique.
Selous, Emily	Bloomsbury	19 b.	Model of head from the antique.
Simpson, Emma C.	South Kensington	17 b.	Heads from life, in oil.
Slater, Walter J.	Manchester (R. I.)	16 a.	Monochrome painting in water colour of the figure.
Southworth, Mary E.	Manchester (R. I.)	17 b.	Head from life in oil.
Tetley, George	Nottingham	23 c.	Designs for ribbons.
Thomas, J. H.	Bristol	19 d.	Model of head from life.
Watkins, John	Birmingham	22 d.	Study of historic styles of ornament.
Webber, W.	West London	19 d.	Model of figure from the life.
Wilkinson, John	Manchester (R. I.)	5 b.	Shaded drawing of ornament from the cast.
Willson, Mary S.	South Kensington	22 a.	Analysis of flowers.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Acock, G. E. F.	Croydon	16 a.	Monochrome painting in water colour from the cast.
Atkinson, Jane	Manchester (R. I.)	15 a.	Group in water colour.
Bailey, G.	Derby	22 c.	Ornamental arrangement to fill given spaces in colour.
		22 d.	Studies of stained-glass windows.
Baker, Herbert	Nottingham	10 a.	Drawing in outline of flowers from nature.
Balbirnie, John	Edinburgh	12 a.	Monochrome painting in water colour of ornament from the cast.
Bell, John M.	Birkenhead	19 d.	Model of head from the life.
Biram, Mary	Sheffield	17 b.	Figure from life in water colour.
Bolton, Thomas	Birmingham	23 d.	Design for an enamelled vase.
Bool, J.	South Kensington	8 b. 2.	Chalk drawing of figure from the antique.
Booth, James	Sheffield	23 d.	Design for hand glass.
Bradwyn, B. E.	South Kensington	15 a.	Group in water colour.
Bryson, Nathaniel	Edinburgh (Male)	22 d.	Study of historic styles of ornament.
Buchanan, D.	Glasgow	19 d.	Model of figure from life.
Burton, George	Burslem	18 b.	Model of ornament from the cast.
Cherry, Richard	Nottingham	23 c.	Design for lace.
Clarkson, John	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
Coles, Mary Frances	Cheltenham	14 a.	Group of still life in water colour.
Conan, J. C.	Dublin (R. S.)	9 a.	Anatomical study.
Cookes, Harriette	South Kensington	23 c.	Design for wall paper.
Cornelissen, Mary	St. Martins	8 b. 1.	Shaded drawing of head from the antique.
Cowper, J. Edith	South Kensington	22 a.	Analysis of flowers.
Cruikshank, Grace	South Kensington	23 c.	Design for a panel.
Currie, Sidney	Birmingham	23 d.	Design for a salver.
D'Adhémar, Julia	South Kensington	12 a.	Monochrome painting in oil of ornament from the cast.

Book Prizes—*continued.*

Name.	School.	Stage.	Subject.
Davison, Arthur .	Hanley . . .	18 b.	Model of ornament from the cast.
Day, John . .	Birmingham . .	18 b.	Model of ornament from the cast.
Dorrington, E. A. .	Bloomsbury . . .	14 a.	Foliage in water colour.
Drake, George E. .	Halifax . . .	23 c.	Design for tapestry.
Drummond, G. D. .	South Kensington .	23 c.	Designs for wall paper.
Duffield, John R. .	Birmingham . . .	23 d.	Design for an enamelled vase.
Eassie, Maria . .	Gloucester . . .	15 a.	Group in oil.
Ellis, Alice B. . .	Bloomsbury . . .	22 d.	Study of historic styles of ornament.
Emery, Charles E. .	Birmingham . . .	23 d.	Design for a tazza.
Errington, Charles .	Coventry . . .	23 c.	Designs for watch cases.
Field, Frances . .	Oxford . . .	14 a.	Flowers in water colour.
Frith, William . .	Lambeth . . .	19 b.	Model of figure from the antique.
Gaunt, Thomas E. .	South Kensington .	23 c.	Design for wall paper.
Gibbons, Edward . .	Cirencester . . .	23 c.	Designs for tiles.
Gibbons, John Hall .	Birmingham . . .	23 b.	Architectural design.
Gibb, William . . .	Aberdeen . . .	5 b.	Shaded drawing of ornament from the cast.
Gilmour, Ellen . .	Sheffield . . .	{ 14 a.	Flowers in water colour.
Goodman, Matilda .	South Kensington .	{ 14 b.	View of building.
Grayson, William .	West London . . .	{ 23 c.	Design for lace.
		{ 8 b. 2.	Chalk drawing of figure from the antique.
Grubb, Alexander G.	Dundee . . .	5 a.	Shaded drawing of models from the round.
Guthrie, John . .	Glasgow . . .	23 c.	Design for tile flooring.
Hammond, W. T. . .	Nottingham . . .	23 c.	Design for lace.
Harris, Maria . . .	Manchester (R. I.) .	14 a.	Flowers in water colour.
Hayes, Thomas . . .	Birmingham . . .	23 d.	Design for vase, in plaster.
Henderson, Georgina .	Edinburgh . . .	14 a.	Flowers in water colour.
Hopkinson, Anne E. .	Bloomsbury . . .	14 a.	Group in water colour.
Horsley, Charles . .	Manchester (R. I.) .	12 a.	Monochrome painting in water colour of ornament from the cast.
Kertland, George M.	Birmingham . . .	23 d.	Design for wine cooler.
Langley, Walter . .	Birmingham . . .	23 d.	Design for a salver.
Lucas, J. S. . . .	St. Martin's . . .	8 c.	Study of nude figure.
Lucy, Kate	Gloucester . . .	15 a.	Group in oil.
Lush, James E. . .	South Kensington .	23 b.	Architectural design.
Marsh, J. F. . . .	Burslem . . .	23 d.	Design for frieze, in plaster.
Megson, A. . . .	Bradford (High Sch.)	15 a.	Group in water colour.
Meyer, Margaret . .	South Kensington .	16 a.	Monochrome painting in water-colour of head from the antique.
Miles, J. T. . . .	Dublin (R. S.) . . .	23 c.	Design for damask.
Millar, Charles B. .	Kilmarnock . . .	5 a.	Shaded drawing of models from the round.
Mitchell, Annie . .	Dublin (Queen's Inst.)	23 c.	Design for damask.
Mitchell, George . .	Aberdeen . . .	16 a.	Monochrome painting in water-colour of figure from the antique.
Montalba, Henrietta .	South Kensington .	23 c.	Design for a fan.
Mountford, Frederick	Kidderminster . .	23 c.	Design for carpet.
Murray, Robert . .	Edinburgh (Male) .	23 d.	Study of historic styles of ornament.
Park, J. H. . . .	Coventry . . .	22 c.	Ornamental arrangement to fill given spaces in colour.
Parks, E. F. . . .	Lincoln . . .	23 a.	Mechanical drawing.
Patteson, R. I. T. . .	South Kensington .	19 b.	Model of figure from the antique.
Pennington, S. F. . .	Kendal . . .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Plant, John Hugh . .	Hanley . . .	5 b.	Shaded drawing of ornament from the cast.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Queensberry, Mar- chioness of.	South Kensington .	19 d.	Model of head from the life.
Reid, John . . .	Edinburgh . . .	8 b. 2.	Chalk drawing of figure from the antique.
Richardson, John .	Burslem . . .	18 b.	Model of ornament from the cast.
Riley, Thomas . .	Kendal . . .	16 a.	Monochrome painting in water colour of head from the antique.
Robinson, Emily .	Manchester (R. I.) .	17 b.	Head from life, in oil.
Schäfer, H. T. . .	St. Martin's . . .	{ 8 d. { 8 b. 2. }	Head from life, in chalk.
Schenck, Frederick .	Edinburgh (Male) .	8 b. 1.	Chalk drawing of figure from the antique.
Scott, Walter . . .	Coventry . . .	23 c.	Designs for ribbons.
Secker, Elizabeth B.	Exeter . . .	23 c.	Design for lace.
Seward, Edwin . .	Cardiff . . .	23 b.	Architectural design.
Slater, Emily . . .	Gloucester . . .	15 a.	Group in oil.
Smith, R. S. . . .	Dublin (R. S.) . .	19 b.	Model of figure from the antique.
Somerscales, John .	Hull . . .	15 a.	Group in water-colour.
Sothorn, Frances .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Southey, Henry J. .	Taunton . . .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Steen, Charles T. .	Wolverhampton . .	23 c.	Design for wall paper.
Swan, John M. . .	Lambeth . . .	8 c.	Study of nude figure.
Thompson, Sidney M.	Belfast . . .	23 d.	Design for dessert service.
Turner, Alice M. .	Lewes . . .	16 a.	Monochrome painting in water-colour of head from the antique.
Turner, F. E. . .	Derby . . .	22 a.	Analysis of flowers.
Watkins, A. J. . .	South Kensington .	23 b.	Architectural design.
Wise, Henrietta . .	Dublin (R. S.) . .	15 a.	Group in oil.
Wormleighton, E. .	South Kensington .	23 d.	Design for frieze, in plaster.
Wormleighton, J. .	South Kensington .	23 d.	Design for frieze, in plaster.
Wright, John E. . .	Nottingham . . .	23 c.	Design for lace.
Wright, William . .	Hanley . . .	23 d.	Design for panel, in plaster.
Young, J. F. S. . .	Lincoln . . .	{ 8 d. { 15 a. }	Head from life, in chalk. Group in oil.

Aid by Examples—cont.

Appendix C.

Locality.	Name of School or Institution.	Amount of Aid.	AID BY ART EXAMPLES.
		£ s. d.	
Stockton-on-Tees	Hume Street B. S.	5 1 0	
Stoke Damerel	S.	1 16 4	
Stoneham	N. S.	4 17 6	
Stonehaven	Dunnottar Par. S.	0 6 0	
Stretford	Wes. S.	0 19 2	
Stroudend	N. S.	0 19 0	
Swaffham	N. S.	1 16 3	
Torpoint	N. S.	1 1 3	
Treherbert	B. S.	2 19 8	
Tunbridge	Ch. Ch. S.	0 15 3	
Tweedmouth	N. S.	3 6 0	
Uttoxeter	New Day S.	3 19 8	
Waterhouses	B. S.	3 11 11	
Watford	London Orphan Asylum	4 1 3	
Wem	N. S.	1 5 6	
Wick	Pulteneytown Academy	3 1 9	
Wimborne Minster	N. S.	1 5 6	
Wolverhampton	Darlington Street Wes. S.	7 16 9	
"	St. Mary's S.	3 12 8	
"	Snow Hill S.	2 9 4	
Wraxall	Par. Boys' S.	0 15 3	
Wymondham	C. E. S.	0 13 0	
Yarmouth (Gt.)	Gourlay Wes. S.	1 9 3	
"	St. James' N. S.	2 15 1	
"	St. Nicholas' S.	4 8 8	
York	Bishophill Girls' B. S.	1 6 9	
"	Blue Coat S.	2 15 1	
"	Manor S.	1 9 9	
		£ s. d.	
Total, 454 requisitions	Schools of Art	425 15 6	
	Art Night Classes	525 17 8	
	Public Elementary Schools	588 6 9	
	and Training Colleges		
Grand Total for 1873		£1,539 19 11	
1872		1,784 19 11	
1871		1,524 12 7	

T. CHESMAN,
Official Examiner.

Appendix C.

REPORT OF
EXAMINERS
ON COMPE-
TITION FOR
NATIONAL
MEDAL-
LIONS.

15. REPORT ON THE NATIONAL COMPETITION OF THE WORKS OF SCHOOLS OF ART.

EXAMINERS :

C. W. Cope, Esq., R.A.
R. Redgrave, Esq., R.A.
F. R. Pickersgill, Esq., R.A.
H. Weekes, Esq., R.A.

J. C. Horsley, Esq., R.A.
Owen Jones, Esq.
H. A. Bowler, Esq.

The number of works submitted in competition was 1,480.

Of these, studies of the figure from the antique formed an important section, in which were many drawings of careful completion, while the useful practice of time sketching appears to be more general than in former years. In drawing outlines from nature, or the antique, the use of the crayon might be varied with advantage by the adoption of the flexible point of a sable pencil and liquid colour. Some of the drawings of the whole figure showed by their deficiencies how necessary it is that these should be preceded by studies of hands and feet on a larger scale; while others showed the danger of losing the general expression of the figure by attention to too minute a mode of execution. It should be remembered that the chief object of the drawing is gained when the figure is well designed with reference to its general air and balance, and when the joints and extremities are well and nervously delineated, showing that the student's mind, as well as his hand, has been engaged in his work. There is evidence in some of the drawings of a want of care on the part of the instructors. When several drawings from the same school fail in conveying the true action of the model, the error is as clearly attributable to the master who passes it over, as to the student who commits it.

Some of the chalk drawings of ornament were injured by the addition of tasteless and liney backgrounds beyond the margin of the cast used as an example.

A good competition in the modelling stages of study enabled us to give high awards in this important section. The remarks, however, with regard to the study of hands and feet on a larger scale, apply here as strongly as to the drawings from the antique.

In the drawings illustrating the analysis of flowers, it appears that the attention of students is too exclusively devoted to searching for new forms by making sections, or plans, of the various details of the plants under observation, while the suggestions which might be derived from their different modes of growth, as they affect the arrangement or relations of stems, branches, or blossoms, are often overlooked.

In relation to the class of designs, the following observations were suggested :—

Silk hangings, carpets, and other designs for covering flat spaces failed of success in some cases from an uneven distribution of forms, which gave rise to gaps, or holes, interfering with their unity of effect. Some elaborate wall decorations were too gaudy in colour, and too violent in opposition of tints, to have the repose which should be a characteristic of decoration in such positions, and which is not inconsistent with the richness of carefully harmonized colours of full tones. Designs for metal work were injured by a want of keeping in the scale of the details introduced, and sometimes by a want of regard for strength of construction. The mere outlines given in drawings for the engraving of

watches were insufficient to express the intention of the designer; in designs for lace the meaning was confused by the introduction of dark or coloured forms, it would be better to confine these representations to the use of white on a tinted ground. Diapers for damasks were often too elementary and mechanical, in their arrangement, while the borders were too much separated from the ground, and that interchange of tint, which should be general, was too much restricted to parts only of the cloth; the run of lines, which marred the effect of some designs for covering surfaces, might have been stopped by a slight addition to the pattern. Amongst the designs for woven fabrics many were found which would be extremely difficult to translate for manufacturing purposes, and it was considered desirable by the Examiners that in future, designs for woven fabrics should be accompanied by a portion of the design transferred to ruled paper. This would compel the student to face the practical difficulties attendant on this necessary process, and he would gradually be led to avoid elaborate curves and crowded forms, by the impossibility of their representation on the ruled paper. The charm which is found in Oriental fabrics is, in a great measure, derived from the fact that they have been designed at once on the ruled paper, and that the forms are only such as it readily suggests. In designs for architectural decorations, friezes and mouldings were sometimes overcharged, and the subtle grace to be found in the best Renaissance work (designed with a thoughtful sense of proportion, or keeping, between all the parts in relation to shadow) was not attained.

The very large number of works submitted to us showed considerable energy in the conduct of the schools of art, and induced the award of some silver and bronze medals beyond the prescribed number, and we recommend that these be allowed.

Appendix C.
REPORT OF
EXAMINERS
ON COMPE-
TITION FOR
NATIONAL
MEDAL-
LIONS.

16. LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1873.

TABLE M.
GOLD MEDALS.

STUDENTS
REWARDED
AT
NATIONAL
COM-
PETITION
OF SCHOOLS
OF ART.

Name.	School.	Stage.	Subject.
Dott, John L. . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Gibbons, Owen . .	South Kensington .	23 d.	Design for a centre-piece.
Holgate, J. . . .	Halifax	23 c.	Design for a carpet.
Lane, R. Q. . . .	Belfast	23 d.	Design for iron gates.
Marshall, W. . . .	South Kensington .	23 d.	Design for a spandril, in plaster.
*Robinson, Annie L.	Manchester R. Inst .	15	Group in oil.
Stevenson, Wm. G. .	Edinburgh (Male) .	23 d.	Figure design in plaster.
Webster, George . .	Edinburgh (Male) .	19 b.	Model of figure from the antique.
Wilson, T. W. . . .	South Kensington .	23 d.	Design for jewellery.
†Wood, Eleanor S. .	Manchester R. Inst. .	15	Group in water-colour.

* The "Princess of Wales" Scholarship of 117. has been awarded to this student.
† The "Princess of Wales" Scholarship of 257. has been awarded to this student.

Appendix C.

SILVER MEDALS.

STUDENTS REWARDED AT NATIONAL COM- PETITION OF SCHOOLS OF ART.	Name.	School.	Stage.	Subject.
	Anthony, Alfred .	Nottingham . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.
	Black, William .	Edinburgh (Male) .	12 a.	Monochrome painting in water-colour of ornament from the cast.
	Boulton, Alfred H. .	Burslem	18 b.	Model of ornament from the cast.
	Burkinshaw, W. H. .	Wakefield	8 b. 1.	Chalk drawing of head from the antique.
	Calvert, John .	York	19 b.	Model of head from the antique.
	Campbell, John .	Newcastle on Tyne .	23 c.	Designs for watch cases.
	Clausen, George .	South Kensington .	23 d.	Designs for cup and tankard.
	Cooper, Louisa .	South Kensington .	23 c.	Design for lace.
	Dickinson, Annie .	Sheffield	15	Group in water-colour.
	Douglas, John .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
	Drake, Geo. E. .	Halifax	23 c.	Design for tapestry hangings.
	Eassie, P. B. .	Gloucester	15	Group in oil.
	Fawcett, Emily .	South Kensington .	19 b.	Model of head from the antique.
	Frost, John .	Coventry	23 c.	Designs for watch cases.
	Gibson, E. .	Dublin (R. S.) . . .	19 d.	Model, in relief, of head from nature.
	Gleaves, W. T. .	Hanley	19 b.	Model of figure from the antique.
	Hancock, Ellen J. .	Bloomsbury	15	Group of flowers in water-colour.
	Hastling, Annie .	Manchester R. Inst. .	15	Group in water-colour.
	Henshall, John H. .	Manchester R. Inst. .	14 a.	Flowers in water-colour.
	Hipkins, Edith .	South Kensington .	22 a.	Analysis of flowers.
	Irwin, Marcella .	Dublin (R. S.) . . .	23 c.	Design for lace.
	Jones, Frances .	South Kensington .	23 c.	Designs for marquetry.
	Jordan, Frances L. .	Dublin (R. S.) . . .	23 c.	Design for lace.
	Keogh, Charles .	Westminster	23 c.	Design for mosaic flooring.
	Meldrum, Thomas .	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
	Noyle, William A. .	Salisbury	23 c.	Design for a carpet.
	Randall, W. F. .	South Kensington .	23 d.	Design for a chimney-breast.
	Randerson, Paulina M.	Dorchester	14 a.	Flowers in water-colour.
	Reuter, Edmund G..	South Kensington .	22 d.	Study of historic styles of ornament.
	Steele, C. W. .	Hanley	23 d.	Design for a panel, in plaster.
	Summers, Laurence G.	Nottingham	23 b.	Design for a church.
	Wilson, Chas. E. .	Sheffield	22 d.	Study of historic styles of ornament.
	Wilson, T. W. .	South Kensington .	{ 15 22 d.	Group in oil. Study of historic styles of ornament.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Alexander, Thomas .	Edinburgh (Male) .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Allanson, Henry .	Hull	12 a.	Monochrome painting in water-colour of ornament from the cast.

Bronze Medals—continued.

Appendix C.

Name.	School.	Stage.	Subject.	STUDENTS REWARDED AT NATIONAL COM- PETITION OF SCHOOLS OF ART.
Bacon, K.	Lewes	10 a.	Drawing in outline of wheat, barley, &c. from nature.	
Bare, J. D.	South Kensington	8 b. 2	Chalk drawing of figure from the antique.	
Barnes, Clara	Dublin (R. S.)	9 a.	Anatomical study in water-colour.	
Biram, Mary	Sheffield	23 c.	Designs for printed fabrics.	
Booth, Jas.	Sheffield	23 d.	Design in chased metal.	
Buchanan, David	Glasgow	23 d.	Figure design in plaster.	
Campbell, Duncan	Glasgow	19 b.	Model in relief of figure from the antique.	
Chattaway, Herbert W.	Coventry	23 d.	Designs for metal work.	
Cornellisen, Mary	St. Martin's	17 b.	Head from life, in oil.	
Cornish, H. I. K.	Exeter	23 c.	Design for lace.	
Dalglish, Theord.	Coventry	23 d.	Design for a metal chancel standard.	
Dewsberry, David	Burslem	14 a.	Water-colour drawing of foliage from nature.	
Dobbs, Fredk. Hy.	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.	
Drake, R. M.	Exeter	4 b.	Chalk drawing of ornament from the flat.	
Dry, Arthur	Birmingham	12 a.	Monochrome painting in water-colour of ornament from the cast.	
Eassie, P. B.	Gloucester	23 c.	Design for a fan.	
Ellis, Lewis	Hanley	19 b.	Model of figure from the antique.	
Fowler, Henry	Macclesfield	23 c.	Designs for scarves.	
Franks, W. T.	Birmingham	23 d.	Design for enamelled vase.	
Gibbs, Henry	South Kensington	8 b. 1.	Chalk drawing of head from the antique.	
Gray, David	Glasgow	19 b.	Model of figure from the antique.	
Gray, Earl	Bradford (High Sch.)	5 b.	Chalk drawing of ornament from the cast.	
Hamblin, Annie	Brighton	5 b.	Chalk drawing of ornament from the cast.	
Hammond, T. W.	Nottingham	10 a.	Drawing in outline of foliage from nature.	
Harris, Maria	Manchester R. Inst.	15	Group in water-colour.	
Hayball, Clara	Sheffield	22 d.	Study of historic styles of ornament.	
Ierson, Agnes	Bloomsbury	23 c.	Designs for watch cases.	
Johnson, Matthew J.	Manchester R. Inst.	23 d.	Design for a plaster panel.	
Jupp, Geo.	St. Martin's	23 d.	Design for a spandril, in plaster.	
Kean, Joseph	Aberdeen	8 b. 2.	Chalk drawing of figure from the antique.	
Keeling, Agnes	Lambeth	23 c.	Design for lace.	
Langley, Walter	Birmingham	22 d.	Study of historic styles of ornament.	
Lindsay, Ruth	Belfast	14 a.	Flowers in water-colour.	
Little, W. C.	South Kensington	16 a.	Monochrome painting in oil of head from the antique.	
Lucas, J. S.	St. Martin's	17 b.	Head from life, in oil.	
Lytle, Andrew	Belfast	23 c.	Design for table damask.	
McMurray, David	Belfast	4 b.	Chalk drawing of ornament from the flat.	
Marshall, Charles	South Kensington	8 b. 2.	Chalk drawing of figure from the antique.	
		8 d.	Chalk drawing of heads from life.	
Maylott, Maria	Kidderminster	22 a.	Set of pencil drawings of analysis of flowers.	
Meyer, Henrietta	South Kensington	9 a.	Anatomical studies.	
Milne, E. P.	Lancaster	23 d.	Design for a cabinet.	
Moffatt, Frederica	South Kensington	10 a.	Drawing in outline of foliage from nature.	
Montalba, Hilda	South Kensington	19 d.	Model of head from life.	

Appendix C.

Bronze Medals—continued.

STUDENTS
REWARDED
AT
NATIONAL
COM-
PETITION
OF SCHOOLS
OF ART.

Name.	School.	Stage.	Subject.
Morris, Geo. . .	Nottingham . .	23 c.	Design for wall decoration.
Nelson, Mary . .	Carlisle . . .	15	Group in water-colour.
Nightingale, Leod. .	Lambeth . . .	8 d.	Chalk drawing of head from life.
Noble, Henry . .	West London . .	23 d.	Design for a chimney-breast.
Parsons, Julia . .	Kidderminster . .	10 a.	Drawing in outline of foliage from nature.
Philip, Constance . .	South Kensington . .	15	Group in water-colour.
Pierpoint, John . .	Warrington . . .	23 c.	Design for a carpet.
Potts, Thomas . .	Stoke-on-Trent . .	20	Model of foliage from nature.
Robinson, Julia . .	Manchester R. Inst. .	8 d.	Chalk drawing of head from life.
Roxby, Annie . .	Wakefield . . .	15	Group in oil.
		12 a.	Monochrome painting in water-colour of ornament from the cast.
Scott, Walter . .	Coventry . . .	23 c.	Designs for ribbons.
Seward, Edwin . .	Cardiff . . .	23 b.	Design for a college.
Sheldon, George . .	Nottingham . . .	23 c.	Design for lace.
Slater, Emily . .	Gloucester . . .	15	Group in oil.
Smith, J. B. . .	Halifax . . .	23 c.	Design for a carpet.
Somerscales, Frank .	Hull . . .	15	Group in water-colour.
Thornhill, Harriet M.	Dublin (R. S.) . .	9 a.	Anatomical study in water-colour.
Tierney, Samuel . .	Belfast . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.
Townsend, M. . .	Coventry . . .	15	Group in oil.
Tyrer, J. S. . .	Nottingham . . .	15	Group in oil.
Walker, W. . .	Bath . . .	8 b 1.	Chalk drawing of head from the antique.
Watkins, John . .	Birmingham . . .	22 a.	Analysis of flowers.
Wilcox, William E. .	Birkenhead . . .	19 b.	Model of figure from the antique.
Wilde Arthur W. . .	Nottingham . . .	23 c.	Design for wall paper.
Wilson, Thomas . .	Edinburgh (Male) . .	9 a.	Anatomical studies.
Wright, J. H. . .	Northampton . . .	10 a.	Drawing in outline of flowers from nature.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Alderton, William M.	Brighton . . .	5 b.	Chalk drawing of ornament from the cast.
		10 a.	Drawing in outline of foliage from nature.
Austen, Emily . .	Bloomsbury . . .	14 a.	Flowers in water-colour.
Bannister, Wm. J. . .	Sheffield . . .	18 b.	Model of ornament from the cast.
Beaber, Henry . .	Kidderminster . .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Bedford, George . .	Torquay . . .	23 d.	Design in terra-cotta.
Bell, Thomas F. . .	Belfast . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.
Bishop, John . .	Burslem . . .	23 d.	Design for a chimney-breast.
Blair, John . .	Edinburgh (Male) . .	9 a.	Anatomical study.
Boulton, Alfred H. .	Burslem . . .	20	Model of flower from nature.
Brew, Joseph . .	Belfast . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.

Book Prizes—continued.

Appendix C.

Name.	School.	Stage.	Subject.	STUDENTS REWARDED AT NATIONAL COM- PETITION OF SCHOOLS OF ART.
Brittain, Lucy . .	Sheffield	10 b.	Shaded drawing of foliage from nature.	
Brown, F. K. Ida . .	Devizes	22 a.	Analysis of flowers.	
Buchanan, W. . .	Glasgow	23 c.	Designs for wall paper.	
Bucknall, J. L. . .	Dublin (R. S.) . .	23 c.	Design for wall paper.	
Burkinshaw, W. H.	Wakefield	5 b.	Chalk drawing of ornament from the cast.	
Carroll, Elizabeth C.	South Kensington .	23 c.	Designs for printed fabrics.	
Cartledge, S. J. . .	Burslem	23 d.	Design for a chimney-breast.	
Coles, Mary . . .	Cheltenham	15	Group in water-colour.	
Collins, Frances M.	Westminster . . .	23 c.	Design for a dessert service.	
Copson, Harry C. .	Worcester	14 a.	Flowers in water-colour.	
Crowther, F. . . .	South Kensington .	8 b 2.	Chalk drawing of figure from the antique.	
Curtis, C. F. . . .	Lincoln	8 d.	Chalk drawing of head from life.	
Davison, Arthur . .	Hanley	18 b.	Model of ornament from the cast.	
Daymond, John . .	Westminster . . .	23 d.	Design for a chimney-breast.	
Dickinson, John . .	South Kensington .	8 b 1.	Chalk drawing of head from the antique.	
		16 a.	Monochrome painting in oil of figure from the antique.	
Dixon, Maria L. . .	Cork	15	Group of flowers in water-colour.	
Duck, Daniel . . .	Coventry	23 d.	Designs for metal work.	
Dyer, Valentine . .	Gloucester	22 d.	Study of historic styles of ornament.	
Everth, Harriette .	Dublin (R. S.) . .	15	Group in oil.	
Ewing, W.	Glasgow	23 d.	Design for a vase, in plaster.	
Farr, William . . .	Salisbury	23 c.	Design for table damask.	
Flint, Francis W. . .	Edinburgh (Male) .	12 a.	Monochrome painting in water-colour of ornament from the cast.	
Foster, Amelia A. .	Lincoln	23 c.	Design for a fan.	
Frost, Fanny . . .	Coventry	23 c.	Designs for ribbons.	
Fussey, Ada E. . . .	Nottingham	10 a.	Drawing in outline of foliage from nature.	
Gilmour, Ellen . .	Sheffield	15	Group in water-colour.	
Goodman, Matilda .	South Kensington .	14 a.	Flowers in water-colour.	
Greenish, Emma . .	South Kensington .	12 a.	Monochrome painting in water-colour of ornament from the cast.	
Hammond, T. W. . .	Nottingham	23 c.	Design for lace.	
Hepburn, Isabella . .	West London	22 a.	Analysis of flowers.	
Hill, Isabella . . .	Coventry	15	Group in oil.	
Hill, Kate	South Kensington .	16 a.	Monochrome painting in water-colour of figure from the antique.	
Hill, Thomas . . .	Wolverhampton . .	15	Group in oil.	
Hopkinson, Anne E.	Bloomsbury	15	Group in water-colour.	
Jahn, Carl	West London	19 c.	Model of head in relief, from a drawing.	
Jameson, B.	Warrington	23 c.	Design for a carpet.	
Jones, Frances S. . .	South Kensington .	23 c.	Designs for cups and saucers.	
Lane, John Q. . . .	Belfast	23 c.	Design for damask table-cloth.	
Lawton, W. C. . . .	Hanley	23 c.	Designs for printed fabrics.	
		18 b.	Model of ornament from the cast.	
Lister, Illingworth .	Bradford (Mech. Inst.)	23 a.	Machine drawing.	
Lock, Paul	Hull	15	Group in oil.	
Lytle, Andrew . . .	Belfast	22 c.	Ornamental arrangement to fill given spaces in colour.	
McBride, John M. . .	Belfast	23 c.	Designs for borders of handkerchiefs.	
		23 a.	Machine drawing.	
Mackenzie, Alexander	Aberdeen	18 b.	Model of ornament from the cast.	
McKenzie, Geo. . . .	Paisley	16 a.	Monochrome painting in water-colour of figure from the antique.	

Appendix C.

Book Prizes—continued.

STUDENTS
REWARDED
AT
NATIONAL
COM-
PETITION
OF SCHOOLS
OF ART.

Name.	School.	Stage.	Subject.
Mansell, Marianne .	South Kensington .	23 d.	Design for jewellery.
Marshall, Elizabeth E.	Leicester	15	Group in water-colour.
Middlebrook, Alfred	Nottingham	23 d.	Designs for panels of chairs.
Moore, Thomas C. S.	Nottingham	10 a.	Drawing in outline of foliage from nature.
Morgan, G. . . .	South Kensington .	23 c.	Designs for ribbons.
Murphy, Samuel J. .	Cork	19 c.	Model of head in relief, from a drawing.
Naylor, Eliz. . . .	Dublin (R. S.) . . .	15	Group in oil.
Nelson, J. C. . . .	Dublin (R. S.) . . .	8 b. 1.	Chalk drawing of head from the antique.
Nightingale, Chas. E.	Belfast	23 c.	Designs for printed fabrics.
Nightingale, Leod. .	Edinburgh (Male) .	15	Group in water-colour.
Oakey, Edith . . .	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
O'Brien, Kate . . .	Preston	23 c.	Designs for backs of playing-cards.
Parks, E. F. . . .	Dublin (R. S.) . . .	19 b.	Model of head from the antique.
Platt, Walter	Lincoln	23 a.	Machine drawing.
Richards, Sophia .	Yarmouth	23 c.	Design for wall paper.
Robinson, Emily . .	Westminster	23 c.	Design for a fan.
Robson, G.	Manchester, R. Inst.	17 b.	Head from life in water-colour.
Secker, E. B. . . .	Lincoln	23 a.	Machine drawing.
Seward, Edwin . . .	Exeter	23 c.	Design for lace.
Southworth, Mary E.	Cardiff	23 d.	Design for a chimney-breast.
Swan, John M. . . .	Manchester, R. Inst.	17 b.	Head from life in water-colour.
Swire, John	Lambeth	8 d.	Chalk drawing of head from life.
Terry, Henry	Keighley	12 a.	Monochrome painting in water-colour of ornament from the cast.
Tothill, Mary D. . .	Lambeth	8 d.	Chalk drawing of head from life.
Tyrer, J. Seddon . . .	South Kensington .	8 b. 1.	Chalk drawing of head from the antique.
Vyse, John	Nottingham	22 a.	Analysis of flowers.
Watkins, John	Burslem	18 b.	Model of ornament from the cast.
Webb, Fred. T. . . .	Birmingham	22 d.	Study of historic styles of ornament.
Wilde, Arthur W. . .	Wolverhampton . . .	23 c.	Design for wall paper.
Wimbush, J.	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
Wood, John P. . . .	South Kensington .	9 c.	Anatomical study in plaster.
Woodward, S. W. . .	Edinburgh (Male) .	8 b. 1.	Shaded drawing of feet from the cast.
Woolley, Ernest . . .	Leeds (9, South Parade) .	4 b.	Chalk drawing of ornament from the flat.
Wormington, Sarah .	Bristol	8 b. 1.	Chalk drawing of head from the antique.
Wright, J. H.	Wolverhampton . . .	15	Group in oil.
	Northampton	5 b.	Chalk drawing of ornament from the cast.

17. LIST of STUDENTS in TRAINING and NATIONAL SCHOLARS to whom Honorary Medals, &c. have been awarded.

Appendix C.

STUDENTS
REWARDED
AT
NATIONAL
COM-
PETITION
OF SCHOOLS
OF ART.

SILVER MEDALS.

Name.	Stage.	Subject.
Broad, William	22 d.	Study of historic styles of ornament.
Tunmer, J. H.	15	Group in oil.
Watson, T. A.	22 d.	Study of historic styles of ornament.

BRONZE MEDALS.

Name.	Stage.	Subject.
Carter, Mary	15	Group in oil.
Gibbons, E.	23 d.	Design for a spandril in plaster.
Harbutt, William	16 a.	Monochrome painting in oil of figure from the antique.
Hodder, Albert	22 d.	Study of historic styles of ornament.
Hodges, G. H.	19 b.	Model of figure from the cast.
Jones, William	22 d.	Study of historic styles of ornament.
Park, John	22 a.	Analysis of flowers.
Rawson, W.	23 d.	Design for a panel, in plaster.
Shaw, John J.	23 d.	Design for a chimney-breast.
Steel, Margaret	22 c.	Ornamental arrangement to fill given spaces in colour.
Tunmer, J. H.	22 a.	Analysis of flowers.
Turner, George	22 d.	Study of historic styles of ornament.
Williamson, James	23 a.	Architectural drawing from actual measurement.
Woon, Rosa	9 a.	Anatomical study.

BOOK PRIZES.

Name.	Stage.	Subject.
Bunker, J.	23 b.	Architectural design.
Harbutt, W.	23 d.	Design for a panel, in plaster.
Hodges, C. M.	23 a.	Architectural drawing from actual measurement.
Rawson, W.	22 d.	Study of historic styles of ornament.
Tunmer, J. H.	{ 14 a. 22 c.	Flowers, &c. in water-colour.
Turner, George	22 c.	Ornamental arrangement to fill given spaces in colour.

Appendix C. 18. PRIZES awarded to MASTERS and MISTRESSES of SCHOOLS of ART in the UNITED KINGDOM in 1873.

PRIZES TO
MASTERS
AND MIS-
TRESSES
OF SCHOOLS
OF ART
IN 1873.

The Minute of 3rd January 1868 offered prizes to the head-masters of Schools of Art in which the general amount of work, as tested by examinations considered with reference to the number of students under instruction, should be most satisfactory.

In accordance with the principles laid down by the Minute of the 19th February 1868, and having regard to the number of students taught in each School, the following sums have been awarded by the Lords of the Committee of Council on Education to the head-masters of those 60 Schools of Art in which the general amount of work, as tested by the examinations of 1873, was relatively most satisfactory :—

		£
1. W. H. Stopford	- Halifax - - -	50
2. J. S. Rawle -	- Nottingham - -	40
3. A. A. Bradbury	- Hanley - - -	40
4. Charles D. Hodder	- Edinburgh (Male)	40
5. W. J. Muckley	- Manchester (Royal Inst.)	30
6. W. Tucker -	- Kidderminster -	30
7. W. H. Sounes	- Sheffield - - -	30
8. John Anderson	- Coventry - - -	30
9. D. W. Raimbach	- Birmingham - -	30
10. Louisa Gann	- Bloomsbury - -	30
11. T. M. Lindsay	- Belfast - - -	20
12. Robert Greenlees	- Glasgow - - -	20
13. Joseph Harris	- Salisbury - - -	20
14. G. Theaker	- Burslem - - -	20
15. Edwin Lyne	- Dublin (Royal Society)	20
16. Edward R. Taylor	- Lincoln - - -	20
17. J. P. Bacon -	- Stoke-upon-Trent -	20
18. John Sowden	- Bradford (Mech. Inst.)	20
19. William C. Way	- Newcastle-upon-Tyne	20
20. A. Brophy -	- Westminster - -	20
21. John Sparkes	- Lambeth - - -	20
22. R. C. Puckett	- Leeds (Mech. Inst.)	20
23. Alex. Fisher -	- Brighton - - -	20
24. George A. Stewart	- West London - -	20
25. W. Sturgeon	- Leamington - -	20
26. John Parker -	- St. Martin's, Long Acre	20
27. John Bentley	- Birkenhead - -	20
28. T. C. Simmonds	- Derby - - -	20
29. John Kemp -	- Gloucester - - -	20
30. Stephen Thomas	- Northampton - -	20
31. George Ryles	- Devizes - - -	10
32. Herbert Lees	- Carlisle - - -	10
33. James B. Birkmyer	- Exeter - - -	10
34. A. Stevenson	- Keighley - - -	10
35. Z. Pritchard -	- Manchester (Gram. Sch.)	10
36. John Menzies	- Wakefield - - -	10
37. Joseph Kennedy	- Aberdeen - - -	10
38. Joseph Harris	- Andover - - -	10
39. Wilmot Pilsbury	- Leicester - - -	10
40. Wm. C. Way	- Sunderland - -	10
41. J. Windass -	- Selby - - -	10
42. M. Sullivan -	- Kendal - - -	10
43. John N. Smith	- Bristol - - -	10

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT
OF
**THE EXAMINERS ON THE NATIONAL
COMPETITION,**
In 1874,
OF
**WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.**



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

THE EXAMINERS ON THE NATIONAL
COMPETITION.

In 1874.

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:
PRINTED BY GEORGE E. LYKE AND WILLIAM STODOLSKY,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERS OFFICE.

1875

Report on the National Competition of the Works of Schools of Art.

EXAMINERS :

Sir M. D. Wyatt.

C. W. Cope, Esq., R.A.

R. Redgrave, Esq., R.A.

F. R. Pickersgill, Esq., R.A.

H. Weekes, Esq., R.A.

J. C. Horsley, Esq., R.A.

H. A. Bowler, Esq.

Of 91,000 drawings of all kinds sent up from Schools of Art, 1,600 were selected for reference to the National Competition.

Drawings from the antique were first examined, and the award of the gold medal for that section of study has been made to a drawing in which the action of the figure and its breadth of light and shade have been successfully combined with a delicate rendering of its detail. Two silver and five bronze medals were also awarded to whole length figures. From the variety in the modes of execution of these successful works, the teachers and students will perceive that awards are made to encourage excellence of drawing combined with the effort to produce thoroughly complete studies. It is, however, suggested that too much time is spent in the mechanical process of stippling the surface of such studies. A more free rendering is perfectly compatible with the essentials of a correct and firm outline, vigour and expression of action, and precision and refinement in the details of figures. It is also remarked that in some of the drawings in which the stump has been used, the drawings are too black, suggesting that they have been copied from dark or polished figures instead of from the light surface of plaster casts.

The examiners reluctantly withheld the gold medal for a group of still life in oil as a composition of colour. Some studies, though sharp in definition, were hard and wanting in gradation and in the variety of relief and of surface which should have resulted from a closer observation of the objects represented. In other studies, although the effect of light and shadow is successfully rendered, the executive manipulation of important foreground objects was very defective owing to the too abundant use of a coarse impasto. Where it is possible teachers should specially call the attention of students to the fine treatment of still-life by the Dutch masters in the various galleries of Art. They will find in these works how perfectly breadth and large treatment may be combined with the utmost refinement of technical skill in the brush handling of the surface. Several studies of some merit were much smaller than the size prescribed in the regulations for the competition.

Considerable success has been obtained in a branch of study which is especially valuable to the ornamentist, namely, the rapid painting of flowers and foliage from nature; and when this is combined with the analysis of floral forms, a sound preparation has been made for the practice of such design as is independent of the human figure. The introduction of the figure in ornament, requires an analogous course of study of anatomy and of the living model, to give that structural knowledge necessary for success in such design.

The designs for textile fabrics present a general improvement in taste and in the management of colour; and the best designs for goldsmiths' metal work, either drawn or modelled, show an appreciation of the proper

ornamental treatment of the material in the opposition and relative quantities of ornamentation, and of smooth, or reflecting, and roughened surfaces. Some, however, failed from the details of the design being out of scale, or not in keeping with each other, or because the student had not perceived the value of good mouldings of an architectural character, in regulating and binding together the elements of a design. Drawings for open ironwork, such as gates, grilles, or railings, should not be sent in in mere outline, but should be tinted in such a way as to show readily the relative quantities of the material and the inter-spaces, or in other words, of the "voids" and "solids."

The competing works in the figure stages of the modelling sections were not numerous, but much sound and careful work in the stages of ornament was found worthy of reward.

It is satisfactory to find that the competition was characterized by a generally advanced level of attainment, observable as well in the advanced as in the elementary studies.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1874.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Batley, Walter D. .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Ewing, William .	Glasgow . . .	19 b.	Model of figure from the antique.
Hammond, Thomas W.	Nottingham . .	23 c.	Design for lace.
*Hastling, Annie E..	Manchester (R. I.) .	15	Group in water-colour.
Marshall, W. . .	South Kensington .	23 d.	Design for a vase.
Noyle, William .	Salisbury . . .	23 c.	Design for carpet.
Owen, William .	Manchester (R. I.) .	23 b.	Architectural design.
Randall, W. F. .	South Kensington .	23 d.	Design for a centre-piece.
Shaw, John J. . .	South Kensington .	23 c.	Design for a dado.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Bell, John M. . .	Birkenhead . .	19 b.	Model of figure from the antique.
Black, Emma L. .	Brighton . . .	8 b. 1.	Chalk drawing of head from the antique.
Black, William .	Edinburgh (Male) .	23 a.	Analysis of flowers.
Brunt, Edward W. .	Nottingham . .	23 c.	Design for wall paper.
Corbett, Charlotte	Worcester . . .	14 a.	Flowers in water-colour.
Cund, Alfred . .	Birmingham . .	23 d.	Design for a tazza in plaster.
Davies, Herbert .	Macclesfield . .	23 c.	Design for scarves.
Dewsbury, D. . .	Burslem . . .	14 a.	Time sketches of flowers in water colour.
Ellis, Lewis . . .	Hanley	23 d.	Design for a panel in plaster.
Goldie, Patrick C. .	Edinburgh (Male) .	9 a.	Anatomical studies.
Goodall, T. F. . .	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Goodfellow, Charles E.	Westminster . .	23 d.	Design for iron gates.
Irwin, Elizabeth E. .	Dublin (R. S.) . .	23 c.	Design for lace.
Langley, Walter .	Birmingham . .	23 d.	Design for a silver tea service
Lyons, Agatha B. .	South Kensington .	23 c.	Design for lace.
Marshall, Charles E.	South Kensington .	8 b. 1.	Chalk drawing of head from the cast.
Marshall, Elizabeth E.	Leicester . . .	15	Group in water-colour.
Potts, Thomas . .	Stoke-on-Trent . .	20	Modelling of foliage from nature.
Robinson, Emily .	Manchester (R. I.) .	15	Group, still-life, in oil.
Schäfer, H. T. . .	St. Martin's . . .	8 b. 2.	Chalk drawing of figure from the antique.
Smith, Vincent S. .	Kidderminster . .	23 c.	Design for a carpet.
Summers, Lawrence G.	Nottingham . . .	23 b.	Design for a town-hall.
Tibbald, R. I. . .	Westminster . .	23 c.	Designs for tiles.
Turner, Arthur . .	Salisbury . . .	23 c.	Design for a carpet.
Wilde, Arthur W. .	Nottingham . . .	22 b.	Ornamental arrangement to fill given spaces in monochrome.
†Wood, Eleanor S. .	Manchester (R. I.) .	15 8 d.	Group in oil. Chalk drawing of head from life.
Woods, Ellen M. .	South Kensington .	15	Group in water-colour.

* The "Princess of Wales" Scholarship of 25*l*. has been awarded to this student.

† The "Princess of Wales" Scholarship of 11*l*. has been awarded to this student.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Barnes, Ellen . .	Edinburgh (Female) .	14 a.	Flowers in water-colour.
Bedford, George .	Torquay	23 d.	Design for a panel in plaster.
Benson, John M. .	Sheffield	16	Monochrome painting, in water-colour, of figures from the antique.
Borland, Thomas .	Kilmarnock	23 a.	Machine drawing.
Burford, John . .	Halifax	23 c.	Design for a carpet.
Burkinshaw, W. H. .	Wakefield	8 b. 1.	Chalk drawing of head from the antique.
Cook, J. T. . .	Derby	22 d.	Study of historic styles of ornament.
Corcoran, Jessie R. .	Bloomsbury	14 a.	Flowers in water-colour.
Davison, Arthur . .	Hanley	19 b.	Model of figure from the antique.
Denley, Mary A. . .	Westminster	23 d.	Design for a vase.
Dent, Rupert A. . .	Wolverhampton . .	9 a.	Anatomical studies.
Dixon, Maria L. . .	Cork	14 a.	Fruit in water-colour.
Durward, Jannette .	Edinburgh (Female) .	14 a.	Flowers in water-colour.
Elson, Robert . . .	Lambeth	{ 8 c. 8 d.	Chalk drawing of the nude figure.
Forbes, S. A. . . .	Lambeth	8 b. 2.	Chalk drawing of head, from life.
Friday, James . . .	Coventry	23 c.	Designs for watch cases.
Frith, William . . .	Lambeth	19 d.	Model of the figure from life.
Gregory, Arthur . .	Nottingham	22 b.	Ornamental arrangement to fill given spaces in monochrome.
Haddon, J. C. . . .	Nottingham	23 c.	Designs for scarves.
Hallam, Jessie . . .	Exeter	23 c.	Design for lace.
Hanslip, Alice . . .	Bloomsbury	8 d.	Chalk drawing of hands from nature.
Harper, Edward . .	Birmingham	23 d.	Design for a panel in plaster.
Harvey, H. . . .	South Kensington . .	19 b.	Model of figure from the antique.
Hastling, Annie E. .	Manchester (R. I.) . .	15	Group, in oil.
Jackson, L. W. . . .	South Kensington . .	8 b. 1.	Chalk drawing of head from the antique.
Johnston, Annie . .	Dublin (R. S.) . . .	23 c.	Designs for muslins.
Kertland, George M.	Birmingham	23 d.	Design for claret jug and salver.
Ledward, R. A. . . .	Burslem	18 b.	Modelling of ornament from the cast.
Lindsay, Ruth . . .	Belfast	15	Group of flowers in water-colour.
McCann, John P. . .	Aberdeen	5 b.	Chalk drawing of ornament from the cast.
McDougall, Hugh . .	Paisley	8 b. 2.	Chalk drawing of figure from the antique.
Maddock, Henry . .	Nottingham	23 c.	Design for wall paper.
Mansell, Marianne .	South Kensington . .	23 d.	Designs for wine glasses.
Mawson, Rose Helen	Sheffield	12 a.	Monochrome painting in water-colour of ornament from the cast.
Midfortin, Charles .	York	16	Monochrome painting in water-colour of figure from the antique.
Moorcroft, Thomas .	Burslem	14 a.	Time sketches of flowers in water-colour.
Morrell, J. D'Arey . .	South Kensington . .	8 b. 2.	Chalk drawing of figure from the antique.
Mosely, Gertrude M.	Hull	23 c.	Designs for backs of playing cards.
Mountford, Fred. . .	Kidderminster . . .	22 a.	Analysis of flowers in pencil outline.
Noble, Henry	West London	23 d.	Design for a cabinet.
Parr, Joseph	Burslem	23 d.	Design for a vase and salver.
Poole, Louisa	South Kensington . .	22 a.	Analysis of flowers.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Pratt, John . . .	Leeds	16	Monochrome painting of the figure from the antique.
Richards, Sophia . .	Westminster . . .	23 c.	Design for a fan.
Riley, J. W. . . .	Halifax	23 c.	Design for a carpet.
Robinson, Julia . .	Manchester (R. I.) .	15	Group, still-life, in oil.
Rosevear, Edith H. .	Coventry	15	Group in oil.
Saunders, Henry . .	Hanley	23 d.	Design for water goblet, in terra cotta.
Schäfer, H. T. . . .	St. Martin's . . .	{ 15	Group in oil.
Simpson, E.	Lincoln	{ 17 b.	Life study in oil.
Simpson, G. G. . . .	South Kensington .	23 a.	Machine drawing.
		16	Monochrome painting in oil of head from the antique.
Simpson, James . . .	Macclesfield . . .	23 c.	Designs for scarves.
Smith, R. S. Catterson	Dublin (R. S.) . .	19 b.	Model of figure from the antique.
Taylor, J.	Edinburgh (Male) .	19 b.	Model of head from the antique.
Taylor, J. F.	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Thompson, Frank . .	Darlington	22 d.	Study of historic styles of ornament.
Thompson, Sydney M.	Belfast	23 d.	Design for iron grill.
Truman, Helen . . .	Nottingham	15	Group in water-colour.
Wallace, Elizabeth . .	Dublin (R. S.) . . .	23 c.	Design for lace.
Wilson, Thomas . . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Winbury, William . .	Kidderminster . . .	10 a.	Pencil outline of foliage from nature.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Adam, Patrick W. . .	Edinburgh (Male) .	8 b. 1.	Chalk drawing of feet from life.
Allen, Richard A. . .	Birmingham . . .	23 d.	Design for an enamel vase.
Arundel, W. M. . . .	Keighley	5 b.	Chalk drawing of ornament from the cast.
Austin, Emily	Bloomsbury	{ 22 a.	Analysis of flowers.
		15	Group of flowers in water-colour.
Austin, W.	Stoke-on-Trent . .	19 a.	Model of head from the antique.
Baker, Alice E. J. . .	South Kensington .	17 b.	Water-colour drawing of head, from life.
Bardon, G.	Dublin (R. S.) . . .	23 c.	Design for table damask.
Bell, Thomas F. . . .	Belfast	23 c.	Design for table damask.
Best, Charles J. . . .	Charterhouse . . .	8 d.	Chalk drawing of head from life.
Betts, John Thos. . .	Nottingham	23 c.	Design for lace.
Bisset, Laurie	Glasgow	23 c.	Design for a carpet.
Black, William	Edinburgh (Male) .	8 b. 1.	Chalk drawing of hands and feet from the antique.
Blake, Helen Silvers	Great Yarmouth . .	15	Group in sepia.
Brindley, Charles A. .	Kidderminster . . .	22 a.	Analysis of flowers in pencil outline.
Brooks, Frank	Salisbury	8 b. 1.	Chalk drawing of head from the antique.
Brown, Rhoda	Bradford	15	Group of fruit in water-colour.
Canton, Susan Ruth .	Bloomsbury	19 b.	Model of figure from the antique.
Carr, James	Hanley	18 b.	Modelling of ornament from cast.
Cassera, L. M.	Dudley	5 b.	Chalk drawing of ornament from the cast.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Chattaway, Herbert.	Coventry	23 d.	Design for a chancel screen.
Collins, Frances M. . .	Westminster . . .	23 d.	Design for a dessert service.
Connal, John	Edinburgh (Male) .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Copeland, Frederick	Hanley	15 .	Group of flowers on porcelain.
Corden, Herbert . . .	Derby	12 a.	Monochrome painting in water colour of ornament from the cast.
Cross, Salem W. . . .	Westminster . . .	23 d.	Design for a cabinet.
Cuthbertson, Robert	Belfast	23 c.	Designs for borders of handkerchiefs.
Dacre, Susan	Manchester (R. I.) .	15	Fruit in oil.
Davison, Mary	Sunderland	15	Group in water-colour.
Dickenson, John . . .	South Kensington .	8 b. 1.	Chalk drawing of head from the antique.
Dix, Louis	Burslem	18 b.	Modelling of ornament from the cast.
Drake, G. E. . . .	South Kensington .	23 c.	Designs for tapestry.
Galloway, William . .	Belfast	23 c.	Design for table damask.
Gibbons, Francis . . .	Cirencester	23 d.	Design for a vase.
Gibbs, Henry	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Gilmour, Ellen	Sheffield	23 d.	Designs for cups and saucers.
Greenish, Emma . . .	South Kensington .	14 a.	Fruit in water-colour.
Gye, Grace	Lambeth	23 c.	Design for tiles.
Hall, Albert J. . . .	Birmingham . . .	22 c.	Ornamental arrangement to fill given spaces in colour.
Hall, Harry	Wakefield	8 b. 1.	Chalk drawing of head from the antique.
Hamilton, James . . .	Edinburgh (Male) .	12 a.	Monochrome painting in oil of ornament from the cast.
Hancock, Ellen I. . .	Bloomsbury	15	Flowers in oil.
Harris, Edward	Nottingham	23 c.	Design for lace.
Hayes, Thomas	Birmingham	23 d.	Design for a salver in plaster.
Henshall, John H. . .	Manchester (R. I.) .	15	Group in water-colour.
Henson, Edward . . .	Nottingham	16	Monochrome painting of head from the antique.
Hill, Kate	South Kensington .	15	Flowers in oil.
Hill, Thomas	Wolverhampton . .	15	Group of fruit in oil.
Hodkinson, Henry . .	Coventry	23 c.	Designs for watch cases.
Holdsworth, Lucy . . .	Sheffield	14 a.	Flowers in water-colour.
Holgate, J. . . .	Halifax	23 d.	Design for a salver.
Hollingworth, Joseph	Nottingham	23 c.	Design for a dado.
Horsefield, Henry . .	Nottingham	22 c.	Ornamental arrangement to fill given spaces in colour.
Horsefall, James . . .	Manchester (Gram. S.)	23 a.	Machine drawing.
Irwin, Elizabeth E. . .	Dublin (R. S.) . . .	23 c.	Design for a carpet.
Jenkinson, Charles . .	North London . . .	8 b. 1.	Chalk drawing of head from the antique.
Johnson, Edward A. .	Leicester	12 a.	Monochrome painting in water-colour of ornament from the cast.
Jordan, Frances L. . .	Dublin (R. S.) . . .	23 c.	Design for lace.
Kean, Joseph	Aberdeen	12 a.	Monochrome painting in oil of ornament from the cast.
Kellett, Adelaide M. .	Dublin (R. S.) . . .	10 a.	Drawing in outline of foliage from nature.
Kershaw, Margaret . .	Glasgow	23 c.	Design for wall paper.
Knight, William . . .	Glasgow	13 a.	Group of flowers in oil, from a copy.
Knight, William . . .	Birmingham	8 b. 1.	Chalk drawing of feet from the antique.
Laing, John F. . . .	Edinburgh (Male) .	12 a.	Monochrome painting in water-colour of ornament from the cast.
Lane, Richard Q. . . .	Belfast	23 d.	Design for wrought-iron grill.
Lee, Nannie	Dublin (R. S.) . . .	15	Group in water-colour.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Llewellyn, Samuel	Cirencester . . .	23 c.	Design for a carpet.
H. W.		15	Flowers in oil.
Locke, Alice Alphaea.	Bloomsbury . . .	23 c.	Monochrome painting in
Lynde, F. R. . .	Charterhouse . . .	16	water-colour of head from
			the antique.
McDonald, Margaret	Glasgow . . .	23 d.	Design for a claret jug.
Manning, Mary . .	Dublin (R. S.) . .	23 c.	Design for wall paper.
Marples, Thomas J. .	Derby . . .	22 c.	Ornamental arrangement to
			fill given spaces in colour.
Marshall, George D.	Aberdeen . . .	5 b.	Chalk drawing of ornament
			from the cast.
Moore, John J. . .	Coventry . . .	23 c.	Design for a ribbon.
Morgan, Mary . .	Dudley . . .	8 b. 1.	Chalk drawing of head from
			the antique.
Morgan, Priscilla .	Manchester (R. I.) .	8 b. 1.	Chalk drawing of head from
			the antique.
Morris, George . .	Nottingham . . .	23 c.	Design for wall paper.
O'Clery, L. M. M. .	Dublin (R. S.) . .	23 c.	Design for table damask.
Parks, E. F. . .	Lincoln . . .	8 d.	Chalk drawing of head from
			life.
Pilkington, T. H. A.	Warrington . . .	23 c.	Design for wall paper.
Pryor, Mary D. . .	Cambridge . . .	12 a.	Monochrome painting in
			water-colour of ornament
			from the cast.
Reid, George . .	Edinburgh (Male) .	8 b. 1.	Chalk drawing of hands and
			feet from the antique.
Reid, John R. . .	Edinburgh (Male) .	9 a.	Anatomical studies.
Richards, Sophia .	Westminster . . .	23 c.	Design for a carpet.
Rickatson, Wm. . .	West London . . .	17 b.	Drawing in oil of head from
			the life.
Roxby, Annie E. .	Wakefield . . .	12 a.	Monochrome painting in
			water colour of ornament
			from the cast.
Schollar, William .	Westminster . . .	23 d.	Design for decoration of side
			of a room.
Staynes, George . .	Nottingham . . .	8 b. 2.	Chalk drawing of figure
			from the antique.
Steele, Lizzie . .	Dudley . . .	5 b.	Chalk drawing of ornament
			from the cast.
Stell, John . . .	Birmingham . . .	16	Monochrome painting in
			water colour of feet, from
			the antique.
Stephens, Gulielma .	Bridport . . .	15	Foliage in water-colour.
Thompson, Emmeline	Cambridge . . .	14 a.	Flowers in water-colour.
H.			
Tothill, Mary D. .	South Kensington .	8 b. 2.	Chalk drawing of figure from
			the antique.
Venables, A. . .	Lincoln . . .	15	Group of flowers in water-
			colour.
West, William . .	Portsmouth . . .	16	Monochrome painting of
			head from the antique.
Weston, John . .	Burslem . . .	18 b.	Modelling of ornament from
			the cast.
Wilson, Charles E. .	Sheffield . . .	16	Monochrome painting in
			water-colour of figures
			from the antique.
Woollatt, George . .	Nottingham . . .	23 d.	Design for a street lamp.
Yendell, J. . .	Exeter . . .	23 c.	Design for lace curtain.
		4 b.	Chalk drawing of ornament
			from the flat.

**LIST of STUDENTS in TRAINING and NATIONAL SCHOLARS to whom
Honorary Medals, &c. have been awarded.**

GOLD MEDALS.

Name.	Stage.	Subject.
Bunker, J.	15	Group, in oil, of fruit.
Swallow, J. C.	8 b. 2.	Chalk drawing of figure from the antique

SILVER MEDALS.

Name.	Stage.	Subject.
Elgood, George	23 b.	Architectural design.
Langley, Walter	23 d.	Design for centre-piece.
Park, John	15	Group in oil.
Watkins, John	23 d.	Design for a presentation cup.

BRONZE MEDALS.

Name.	Stage.	Subject.
Brown, Fred.	15	Group in oil.
East, W. H.	22 a.	Analysis of flowers.
Hammond, Ellen G.	22 a.	Analysis of flowers.
Hodder, Albert	8 b. 2.	Chalk drawing of figure from the antique.
Hodges, C. M.	22 d.	Studies of historic styles of ornament.
Jobbins, W. H.	22 d.	Studies of historic styles of ornament.
Millar, C. B.	14 a.	Flowers in water-colour.
Murcott, Theophilus	22 d.	Studies of historic styles of ornament.
Park, John	22 d.	Studies of historic styles of ornament.
Swallow, J. C.	9 a.	Anatomical studies.
Webster, A. G.	8 c.	Study from the nude figure.

BOOK PRIZES.

Name.	Stage.	Subject.
Abraham, R. J.	9 a.	Anatomical study.
Hodges, C. M.	8 c.	Study from the nude figure.
Hodges, C. M.	8 b. 1.	Chalk drawing of head from the antique.
Luke, Fred.	22 a.	Analysis of flowers.

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

[4222.—350.—7/74.]

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT
OF
THE EXAMINERS ON THE NATIONAL
COMPETITION,
In 1875,
OF
WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

MINISTER AND ART DEPARTMENT OF THE COMMISSION
OF EXHIBITION AND COMMISSION

REPORT

THE EXAMINERS ON THE NATIONAL COMMISSION

IN 1875

WORKS SENT UP FROM SECTIONS OF ART
IN COMMISSION FOR EXHIBITION



PRINTED BY THE
NATIONAL COMMISSION
FOR EXHIBITION AND COMMISSION

Report on the National Competition of the Works of Schools of Art, 1875.

EXAMINERS :

Sir M. D. Wyatt.
C. W. Cope, Esq., R.A.
R. Redgrave, Esq., R.A.
F. R. Pickersgill, Esq., R.A.

H. Weekes, Esq., R.A.
J. C. Horsley, Esq., R.A.
H. A. Bowler, Esq.

The drawings sent up from Schools of Art for examination have increased from 91,000 in 1874, to 100,400 this year. Of these 1,700 were referred to the National Competition. There was a large number of studies from an "antique figure" of a fair average of merit, among which one gold and two silver medals were awarded. Some of the drawings, however, fell short of the standard which should be aimed at. In the study of the antique the greatest completeness should be insisted on in every detail of form, whether shown in the contours or in the modelling of the surfaces within them. The endeavour of the teacher should be to lead the student to this completeness without permitting him to fall into a small or tedious method of execution. In some few studies the shadows were too dark; breadth of light and shade should be preserved, and the practice of cutting up the form by black shadows avoided.

Last year the examiners were unable to award a gold medal for painting "from still life in oil." It is therefore very satisfactory to find the great improvement which has since taken place in this branch of study.

This is shown in skilful arrangements as to composition and considerable ability in carrying out detailed imitation on a larger scale than has hitherto been usual. Some works were defective in contrast, or variety, of texture, having a too great similarity of surface, a fault which should be overcome by careful observation of the objects delineated. The same successful study was found in the very numerous drawings from "still life, foliage, and flowers in water-colour."

In the analysis of flowers as a preparation for design some difficulty arose from the students having worked on the same sheet "exercises in design" which belong rather to another section. Students are recommended to confine their exercises in Stage 22a. strictly to the representation of the plant, or plants, chosen for study, and to the display of the ornamental forms which may be derived from them. The combination of those forms should be reserved for separate study in Stage 22b. or c. In the competition for prizes for "designs" (this year extensive) the former standard of these schools was well sustained, if not surpassed, and it was observed that not only was the ornament for small spaces or surfaces decorated by repeats, sound, judicious, and characterized by pleasing variety and ingenuity, but that efforts had been successfully made to grapple with the difficulties of more extensive combinations, or larger schemes of decoration than in former years.

Designs for lace, carpets, wall decoration, and enamels were specially successful in the observation of technical requirements. A hopeful progress has been made in the increase of good designs for staple productions in the several localities in which the schools now do practical work. Some coloured designs however were disfigured by the use of

coarse trade colours which, although they may be technically understood by the manufacturer, convey to the eye a disagreeable impression of the intention of the designer.

The competition for the gold medal for modelling a figure from the antique was scarcely satisfactory, owing to a want of care and attention in the modelling of detail and in the finishing of surfaces. It should be understood that this section of study is intended to be one of careful and accurate copying, with the utmost completeness, the fine forms of the antique, and that, however suitable a sketchy freedom may be in some branches of study, it is here out of place.

It is observed that students in the modelling classes seem not fully to appreciate the opportunities afforded by their art for the exercise of design, either for exterior decoration on a large scale, or for interior work on a smaller scale, where in panels or pilasters in low relief, figures in combination with ornament, or even in some cases the telling of a story suitable for plastic representation, might be introduced.

Owing to the greater number and higher average merit of the works generally, it was found difficult to keep within the prescribed number of medals to be awarded. The gold medals are properly reserved for the first work in the respective sections, but when, as is the case this year, a number compete closely with the best works, the pressure on the silver medal list increases; it is hoped therefore, that the additional awards which have been made, will be allowed, and it is recommended that the permitted number of silver medals may be increased from 25 to 30.

NOTE.—*The Lords of the Committee of Council on Education have authorized the award of 30 silver medals in future.*

LIST of STUDENTS rewarded at the NATIONAL COMPETITION,
1875.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Bullock, W. A. . .	Kidderminster . .	23 c.	Design for carpets.
Burnett, Thos. Stuart	Edinburgh (Male) .	19 b.	Model of figure from the antique.
Canton, Susan R. *	Bloomsbury . . .	23 d.	Design for spandril.
Christie, James . .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Duffield, J. R. . .	Birmingham . . .	23 d.	Design for a cup and salver.
Habershon, Lydia†.	Sheffield	15 b.	Group in water-colour.
Hammond, T. W. . .	Nottingham	23 c.	Design for lace curtains.
Hood, Henry	Nottingham	23 c.	Design for wall decoration.
Logsdail, William .	Lincoln	15 a.	Group in oil.
Mansell, Marianne‡.	South Kensington .	23 d. (For set.)	Designs for enamelled casket, a salver and bottle.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Alexander, Joseph .	Manchester (R. Inst.)	9 a.	Anatomical studies.
Ancell, Alfred . . .	St. Thomas, Charter-house.	8 b. 1.	Chalk drawing of head from the antique.
Beaber Henry . . .	Kidderminster . . .	23 c.	Design for carpet.
Birch, Thomas . . .	Birmingham	20	Modelling of foliage from nature.
Carey, Henrietta . .	Nottingham	15 b.	Group in water-colour.
Dewsberry, David . .	Burslem	12 a.	Monochrome painting in water-colour of ornament from the cast.
Dunham, John H. . .	Bridport	15 a.	Group in oil.
Edwards, H. M. . . .	Birmingham	19 b.	Model of figure from the antique.
Ellis, J.	Hanley	23 d.	Design for bracket.
Elson, Robert	Lambeth	8 d.	Chalk drawing of head from life.
Foddy Thomas	West London	8 b. 2.	Chalk drawing of figure from the antique.
Goodfellow, C. E. . .	Westminster	23 c.	Designs for mosaics.
Hallam, Jessie E. . .	Exeter	23 c.	Design for Honiton lace cape.
Hamilton, Gertrude .	Bloomsbury	14 a.	Flowers in water-colour.
Hancock, W. R. S. . .	Nottingham	23 c.	Design for lace.
Harper, Edward . . .	Birmingham	23 d.	Design for salver.
Harris, Edward . . .	Nottingham	23 c.	Design for lace.
Jackson, Emily	South Kensington . .	15 b.	Group in water-colour.
Jelley, J. V.	Lincoln	8 d.	Chalk drawing of head from life.
Johnson, John	Nottingham	23 c.	Design for wall paper.
Kean, Joseph	Aberdeen	16 a.	Monochrome painting of figure from the antique.
Lane, R. Q.	Belfast	23 d.	Design for balcony.
Marsh, Virginia . . .	South Kensington . .	22 c.	Ornamental arrangements to fill given spaces in colour.
Moorcroft, Thomas . .	Burslem	14 a.	Flowers in water-colour.
Parkinson, John . . .	Portsmouth	15 a.	Group in oil.
Rogers, Mark	Lambeth	19 d.	Model of the figure from life.
Schäfer, H. T.	St. Martin's	15 a.	Group in oil.

37256.

A 3

*The Princess of Wales Scholarship of 25*l.* has been awarded to this student.

†The Princess of Wales Scholarship of 11*l.* has been awarded to this student.

‡This student has held Princess of Wales Scholarships in three years (see Art Directory p. 33 note †).

Name.	School.	Stage.	Subject.
Schollar, William .	Westminster . . .	23 b.	Designs for side of room and door.
Sharp, Abraham .	Bradford (Ch. Inst.) .	23 c.	Design for damask.
Taylor John . . .	Edinburgh (Male) .	19 b.	Model of figure from the antique.
Thomas, Henry .	Manchester (R. Inst.)	23 c.	Design for wall paper.
Thompson, Sydney M.	Belfast	23 d.	Design for balcony.
Webster, Agnes, M. .	South Kensington .	22 a.	Analysis of flowers in pencil outline.
Westwood, Adam .	Glasgow	23 c.	Design for a panel.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Adam, Peter	Kidderminster	23 c.	Design for carpet.
Ainsworth, Thos. H.	Derby	22 d.	Studies of historic styles of ornament
Archer, S.	Dublin	23 c.	Design for damask.
Austin, Emily	Bloomsbury	15 a.	Group in oil.
Baker, L.	Dublin (Roy. Soc.) . .	23 c.	Design for lace.
Barnes, Elizabeth . .	Edinburgh (Female) .	14 a.	Flowers in water-colour.
Bell, J. M.	Birkenhead	19 b.	Model of figure from the antique.
Best, Charles J. . . .	St. Thomas, Charter-house.	17 b.	Study in oil of hands from the life.
Birks, L.	Stoke-on-Trent . . .	20	Foliage modelled from nature.
Black, G. O.	Manchester (R. Inst.)	23 c.	Design for wall paper.
Blackman, M. S. . . .	Southampton (Phil.)	5 b.	Chalk drawing of ornament from the cast.
Bramley, Frank	Lincoln	15 a.	Group in oil.
Brook, C. W.	Lincoln	15 b.	Group in water-colour.
Buchanan, D.	Glasgow	23 d.	Design for bracket.
Collins, Charles	Birmingham	23 d.	Design for chandelier.
Cooper, Louisa	South Kensington . .	23 c.	Design for lace.
Corcoran, Jessie . . .	Bloomsbury	14 a.	Flowers in water-colour.
Currie, Sidney D. . . .	South Kensington . .	(For set.)	
Dewsberry, David . . .	Burslem	23 d.	Design for bracket.
Drake, R. M.	Exeter	14 a.	Flowers in water-colour.
Fisher, Amy	South Kensington . .	5 b.	Chalk drawing of ornament from the cast.
Fletcher, W.	Birmingham	22 a.	Analysis of flowers.
Glazier, R.	Halifax	20	Foliage modelled from nature.
Greatorex, Helen . . .	Manchester (R. Inst.)	23 c.	Design for panel.
Greenwood, Edwin . . .	Kidderminster	14 a.	Flowers in water-colour.
Gummer, Oakley	Salisbury	(For set.)	
Gunthorpe, Henry . . .	Cardiff	10 a.	Foliage in outline from nature.
Guy, Olivia E.	South Kensington . .	22 a.	Analysis of flowers.
Hall, Fred.	Macclesfield	19 b.	Model of figure from the antique.
Hancock, Ellen I. . . .	Bloomsbury	22 a.	Analysis of flowers.
Hanslip, Alice	Bloomsbury	9 a.	Model of figure from the antique.
Hitchin, Samuel	Nottingham	22 c.	Analysis of flowers.
Hodgson, Mary	Manchester (R. Inst.)	23 c.	Design for table cover.
Hodgkinson, Henry . . .	Coventry	15 a.	Group in oil.
Ibell, Richard	Westminster	23 d.	Anatomical studies.
Keeling, Agnes	Lambeth	9 a.	Ornamental arrangements to fill given spaces in colour.
Lambert, L.	Dublin	23 c.	Group in water-colour.
Lynde, Frederick	St. Thomas, Charter-house.	14 a.	Flowers in water-colour.
		23 c.	Designs for iron gates.
		23 c.	Designs for mosaics.
		8 b. 2.	Chalk drawing of figure from the antique.
		23 c.	Design for damask.
		16 a.	Monochrome painting of figure from the antique.

7

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Marsh, Virginia .	South Kensington .	22 d.	Studies of historic styles of ornament.
Marshall, Angela Mary	Bloomsbury . . .	19 b.	Model of figure from the antique.
Marshall, Elizabeth E.	Leicester	15 b.	Group in water-colour.
Montalba, Henrietta	South Kensington .	19 d.	Model of the figure from life.
Moore, Mary W. . .	Preston	23 d.	Design for water-bottle and stand.
Moorewood, Emily M.	Sheffield	23 c.	Design for lace.
Morgan, Kate . . .	South Kensington .	8 c.	Time sketching and sketching from memory.
Newbery, Francis .	Bridport	23 c.	Designs for watch-backs.
Palmer, A.	Dublin (Royal Soc.) .	23 c.	Design for lace.
Panton, Mabel . . .	Dorchester	15 a.	Group in oil.
Parker, E. J. . . .	Carlisle	16 a.	Monochrome painting of figure from the antique.
Partz, Otto	South Kensington .	23 d.	Design for doorway.
Pierpoint, John . .	Warrington	23 c.	Design for carpet.
Pinder, Alfred . . .	Nottingham	23 c.	Design for lace.
Powell, Henry . . .	Sheffield	23 d.	Designs for dessert-knives.
Pritchard, W. . . .	Birmingham	23 d.	Design for enamelled salver.
Purcell, M.	Dublin (Royal Soc.) .	15 a.	Group in oil.
Randall, W. F. . . .	South Kensington .	23 b.	Design for side of room.
Randerson, Paulina M.	Yarmouth	15 b.	Group in water-colour.
Rhead, F.	Stoke-on-Trent . . .	23 d.	Design for ornamental plate.
Rickatson, Robert .	West London	23 c.	Design for wall paper.
Riley, J. W.	Halifax	23 c.	Design for hangings.
St. Clair, H.	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Schmalz, Herbert . .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Sewell, Arthur J. . .	Nottingham	22 c.	Ornamental arrangements to fill given spaces in colour.
Simpson, E.	Lincoln	23 a.	Machine drawing.
Smith, James	Macclesfield	23 c.	Designs for scarves, &c.
Sutton, Claude . . .	Birmingham	23 d.	Design for cup and salver.
Sykes, Cecil	Sheffield	9 a.	Anatomical studies.
Taylor, Ada C. . . .	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Vigor, C.	South Kensington .	19 b.	Model of figure from the antique.
Wasse, Arthur . . .	Manchester (R. Inst.)	16 a.	Monochrome painting of figure from the antique.
Watkins, Theophilus	Birmingham	23 d.	Designs for jewellery.
White, William . . .	Birmingham	23 d.	Design for corbeille.
Wilson, Chas. E. . .	Sheffield	22 d.	Studies of historic styles of ornament.
		(For set.)	

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Allnutt, Laura . . .	Yarmouth	23 c.	Design for a fan.
Baines, A.	Lincoln	15 a.	Group in oil.
Barnes, Ellen . . .	Edinburgh (Female)	8 d.	Chalk drawing of head from life.
Bennison, E.	St. Thomas, Charter-house.	8 d.	Chalk drawing of head from life.
Biram, Mary	Sheffield	22 d.	Studies of historic styles of ornament.
Bissett, Laurie . .	Edinburgh (Male) .	23 d.	Design for doorway.
Black, William . . .	Edinburgh (Male) .	15 b.	Group in water-colour.
		8 b. 2.	Chalk drawing of figure from the antique.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Broad, John . . .	Lambeth . . .	23 d.	Design for a jar.
Bromley, Mary E. G.	Sheffield . . .	23 c.	Design for muslins.
Brunt, E. W. . .	Nottingham . . .	23 c.	Design for chintz.
Buckingham, Annie	West London . . .	22 d.	Studies of historic styles of ornament.
Burn, W. . .	St. Martin's . . .	23 c.	Design for a panel.
Burt, Lucy A. . .	Lincoln . . .	15 a.	Group in oil.
Bywater, Kate . .	South Kensington . .	16 a.	Monochrome painting of figure from the antique.
Charnock, John . .	Bradford (Mechanics' Institute).	12 a.	Monochrome painting in water-colour of ornament from the cast.
Chattaway, Herbert W.	Coventry . . .	23 d.	Design for iron gates.
Clayton, J. W. . .	South Kensington . .	19 b.	Model of figure from the antique.
Cottrell, H. J. . .	Birmingham . . .	23 d.	Design for an enamelled salver.
Crabtree, John R. .	Bradford (Church Institute).	5 b.	Chalk drawing of ornament from the cast.
Davis, Henry . . .	Kidderminster . . .	23 c.	Design for carpet.
Forster, Mary . . .	Trowbridge . . .	15 b.	Group in water-colour.
Fox, Thomas W. . .	Macclesfield . . .	23 c.	Design for scarves, &c.
Fussey, Ada E. . .	Nottingham . . .	23 c.	Design for wall paper.
Garland, Mary, E. .	Gloucester . . .	15 b.	Group in water-colour.
Geddes, Elizabeth . .	Warrington . . .	12 a.	Monochrome painting of ornament from the antique.
Gill, Arthur . . .	Kidderminster . . .	23 c.	Design for carpet.
Gill, Christopher . .	Lancaster . . .	23 b.	Design for side of a room.
Gulland, Elizabeth .	Edinburgh (Female)	8 b. 1.	Chalk drawing of head from the cast.
Guy, Olivia E. . .	South Kensington . .	22 b.	Ornamental arrangements to fill given spaces in monochrome.
		22 d.	Studies of historic styles of ornament.
Hall, Harry . . .	Wakefield . . .	8 b. 1.	Chalk drawing of head from the antique.
Harris, F. . .	Lincoln . . .	8 b. 1.	Chalk drawing of head from the antique.
Harris, John O. . .	Leicester . . .	23 a.	Architectural drawing.
Hay, John . . .	Aberdeen . . .	5 b.	Chalk drawing of ornament from the cast.
Hayes, Thomas . . .	Birmingham . . .	23 d.	Design for a salver.
Herrington, F. W. .	St. Martin's . . .	8 b. 1.	Chalk drawing of head from the antique.
Hill, Joseph . . .	Derby . . .	23 a.	Machine drawing.
Hills, Elizabeth . .	Cambridge . . .	15 b.	Group in water-colour.
Hipkins, Edith . . .	South Kensington . .	9 a.	Anatomical studies.
Holmes, Mary . . .	Yarmouth . . .	23 d.	Design for cups and saucers.
Huskinson, John . .	Nottingham . . .	18 b.	Modelling of ornament from the cast.
Izard, Edith . . .	Brighton . . .	8 b. 2.	Chalk drawing of figure from the antique.
Johuston, Mary E. .	Gloucester . . .	15 a.	Group in oil.
King, W. G. . .	South Kensington . .	8 b. 2.	Chalk drawing of figure from the antique.
Langston, H. H. . .	St. Martin's . . .	23 b.	Architectural design.
Logsdall, W. . .	Lincoln . . .	14 b.	Painting of interior of cathedral.
MacDonald, John . .	Perth . . .	23 a.	Architectural drawing.
McKenzie, G. . .	Sheffield . . .	23 d.	Design for dessert knives.
Marsh, Virginia . .	South Kensington . .	22 a.	Analysis of flowers.
Morrison, S. W. . .	Edinburgh (Male) . .	19 b.	Model of figure from the antique.
Mulligan, W. A. . .	Walsall (Athenæum).	16 a.	Monochrome painting of figure from the antique.
Parkinson, John . .	Portsmouth . . .	16 a.	Monochrome painting of figure from the antique.
Perkins, Rosa . . .	Coventry . . .	15 b.	Group in water-colour.
Pettigrew, William .	Manchester (R. Inst.)	15 a.	Group in oil.
Phillips, Thomas . .	Belfast . . .	23 c.	Design for damask.
Platt, Walter . . .	Yarmouth . . .	23 c.	Design for dado.
Powell, Arthur . .	Nottingham . . .	23 c.	Design for wall paper.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Reynolds, Henry . .	Birmingham . . .	23 d.	Design for centre piece and compotiers.
Robertson, Mary . .	Edinburgh (Female)	22 a.	Analysis of flowers.
Rosevear, Edith . .	Coventry	14 b.	Painting of buildings.
Ruff George	Brighton	14 a.	Flowers in water-colour.
		(For set.)	
Sargent, Ailwyn . .	Birmingham . . .	14 a.	Flowers in water-colour.
Saunders, Jessie S. .	Lambeth	23 c.	Design for tiles.
Scampton, Mary A. .	Coventry	14 a.	Flowers in water-colour.
Sherburn, W. H. . .	Rotherham	23 d.	Design for iron gates.
Sibbitt, Samuel . .	Leeds	23 c.	Design for book cover.
Skinner, W.	Lincoln	22 c.	Ornamental arrangements to fill given spaces in colour.
Stanley, William H. .	Torquay	22 c.	Ornamental arrangements to fill given spaces in colour.
Sykes, Cecil	Sheffield	8 c.	Chalk drawing of the nude figure.
Taylor, James F. . .	South Kensington .	8 c.	Chalk drawing of the nude figure.
Thelwall, J. A. . . .	Hull	15 a.	Group in oil.
Thompson, Sydney M.	Belfast	8 b 1.	Chalk drawing of head from the antique.
Towers, James . . .	Liverpool (North District).	16 a.	Monochrome painting of figure from the antique.
Turner, Arthur . . .	Salisbury	23 c.	Design for a carpet.
Venables, A.	Lincoln	14 a.	Flowers in water-colour.
Wilson, Thomas . . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Wood, Anne	Huddersfield . . .	23 c.	Design for a dado.
Woollatt, George . .	Nottingham	23 c.	Design for lace.

LIST OF STUDENTS IN TRAINING and NATIONAL SCHOLARS to whom Honorary Medals, &c. have been awarded.

SILVER MEDALS.

Name.	Stage.	Subject.
Brown, F.	8 c.	Chalk drawing from the nude figure.
Hill, Henry	20	Foliage modelled from nature.
Webster, A. G. . . .	8 c.	Chalk drawing from the nude figure.

BRONZE MEDALS.

Name.	Stage.	Subject.
Brindley, C. A. . . .	23 c.	Design for carpet.
Clausen, G.	8 d.	Chalk drawing of figure, draped.
Gibbons, Edward . .	23 d.	Design for door.
Langley, W.	23 d.	Design for tazza.
Murcott, Theophilus .	12 a.	Monochrome painting in water-colour from ornament (cast).
Park, J.	17 b.	Study in oil of figure, draped.
Sherlock, J. A. . . .	22 d.	Studies of historic styles of ornament.
Webster, A.	9 a.	Anatomical studies.

BOOK PRIZES.

Name.	Stage.	Subject.
Addey, J. P.	15 a.	Group in oil.
Clausen, G.	9 a.	Anatomical studies.
Humphries, Charles	23 c.	Design for wall paper.
Jobbins, W. H.	13 a.	Painting of flowers in water-colour.
McNaught, A.	22 a.	Analysis of flowers.
Millar, C. B.	{ 23 b.	Architectural design.
Schenck, F. E.	{ 22 d.	Studies of historic styles of ornament.
Tidmarsh, H. E.	23 d.	Design for cups and tankards.
	23 b.	Design for side of a room.

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
 Printers to the Queen's most Excellent Majesty.
 For Her Majesty's Stationery Office.

[4811.—350.—7/75.]

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT
OF
THE EXAMINERS ON THE NATIONAL
COMPETITION,
In 1876,
OF
WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL OF EDUCATION

REPORT

THE EXAMINERS ON THE NATIONAL
COMMISSION

IN 1876

WORKS SENT TO FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES



LONDON:

PRINTED BY GEORGE & FREDERICK WILKINSON, PRINTERS, ST. MARTIN'S LANE.
PRINTED AND SOLD BY THE GENERAL BOOKSELLERS, LONDON.
FOR THE BOARD OF EDUCATION.

1877

1876

Report on the National Competition of the Works of Schools of Art, 1876.

The drawings sent up from Schools of Art for examination have increased from 100,400 in 1875 to 123,800 this year. Of these 1230 were referred to the national competition.

1st DAY'S EXAMINATION.—FIGURE DRAWING AND MODELLING.

EXAMINERS:

F. R. Pickersgill, Esq., R.A.

W. F. Yeames, Esq., A.R.A.

J. E. Boehm, Esq.

E. J. Poynter, Esq., R.A., Director for Art.

H. A. Bowler, Esq., Assistant Director for Art.

The number of drawings from the life submitted was small, the principal contributions being from Lambeth and Sheffield. An extra gold medal was awarded in this class, and it is hoped that the intended reintroduction next year of the gold medal for life-drawing will stimulate competition in this, the most important branch of figure study.

The antique drawings were very numerous, and on the whole above the average of merit, the best drawings being sent up from Lambeth, Edinburgh, and South Kensington. The gold medal was awarded in this class, and an extra gold medal to a full-size drawing, from Lambeth, of the Fighting Gladiator.

Many, however, of the drawings from the antique show that a trivial and elaborate minuteness of execution has been the aim of both master and student, rather than a proper mastery of form and of the principles of light and shade. Such work being entirely valueless where these more important qualities are not taught, or are misunderstood, cannot be acknowledged as deserving of reward, however much time and labour may have been spent over it. On the other hand, there was a tendency displayed in some of the drawings showing the best understanding of these higher qualities to neglect that neatness and delicacy of execution and completeness of modelling which is an essential part of all thoroughly artistic work.

The modelling exhibited was so inferior that it was impossible to find any work deserving of the gold medal, and the silver medals were awarded rather as an encouragement than on account of the merit of the works. The want of that workmanlike power over the material, which is so noticeable in all French productions of this class, was most conspicuous. As long as this continues a large proportion of the decorative figure or ornament design in relief made for the English market will be in the hands of foreign artists.

SECOND DAY.—PAINTING IN OIL AND WATER COLOURS.

EXAMINERS :

F. R. Pickersgill, Esq., R.A.

W. F. Yeames, Esq., A.R.A.

Val Prinsep, Esq., and

The Director and Assistant Director for Art.

The best painting of the group of still life received an honorary gold medal, being executed by a student in training of the Central School.

A good work was again submitted from Lincoln by the student who obtained the gold medal last year, and who could not therefore again receive it: this student obtains this year an extra gold medal for a group in water colour. The work in oil from Sheffield to which the gold medal was awarded as being on the whole the best of those qualified to compete, would have been better had the background been studied from nature as carefully as the objects in the picture. The result is a want of harmony in tone between the background and the group, and consequent failure to produce reality and unity of effect.

To some good works of a smaller size than that presented for the gold medal, silver medals were awarded, and one of these sent up from Portsmouth would have gained the gold medal had it been of the required dimensions. Some works of merit would have been better for a more appropriate selection of materials for the group; others suffered, as in the one already mentioned from Sheffield, through the made-up character of the background. The paintings from Lincoln, though in many respects cleverer than any sent up, were notably deficient in workmanlike execution, and were disfigured by an unmeaning roughness of texture and by a want of perception of the more subtle qualities of form and colour.

With a view to stimulating competition in the higher branches of painting, a gold medal will be in future offered for a painting from the life either from the nude figure or from a head.

THIRD DAY.—DESIGN.

EXAMINERS :

J. E. Boehm, Esq.

Val Prinsep, Esq., and

The Director and Assistant Director for Art.

W. Morris, Esq., was prevented by accident from attending.

The best designs were in the class of patterns for muslins, to which a gold medal was awarded; these showed both taste and originality and great refinement in colour and drawing. A design for iron gates from Westminster was in good style and gained a gold medal. In the designs for carpets there was a signal want of taste; the same monotonous system of harsh contrasts of colour ran through most of the designs, showing a complete absence of perception of the harmonies to be obtained by the alliance and gradations of kindred tints, or of the artistic use of the contrast of colours in themselves agreeable. In the works from Kidderminster too much reliance was also placed on the geometrical arrangements of plant forms taken direct from nature. The study of natural forms should rather suggest ideas for patterns than, as in this case, be used to supply want of invention. A gold medal was also awarded, as heretofore, to Nottingham for lace design.

FOURTH DAY.

EXAMINERS :

William Morris, Esq.

George Aitchison, Esq.

J. E. Boehm, Esq., and

The Director and Assistant Director for Art.

A gold medal was awarded to Westminster for some designs for painted tiles, showing much originality and ingenuity in arrangement, with good taste and refined feeling for colour. The class of wall paper designs was poorly represented, and showed great want of originality both in idea and treatment. The analysis of flowers is evidently applied wrongly to the treatment of flat decoration; as a means of gaining knowledge of the structure of plants, and so aiding the student in his drawing, and to a limited extent as suggestive of decorative forms, the analysis is of great value, but it is clear that in many cases there is an idea that a flower dissected and arranged geometrically will of necessity produce a good design. The result plainly shows that when the analysis is used to supply the designer with ideas and take the place of natural artistic perception and taste in combination of form and colour, it is more calculated to mislead than to be of use. Some sets of studies done in the South Kensington Museum showed much taste and delicacy of execution, and one set was thought so good that it received the award of a gold medal.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1876.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Fisher, Samuel W. .	Lambeth . . .	8 c.	Chalk drawing of figure from the nude.
Goodall, Thomas .	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Goodfellow, C. E. .	Westminster (Hide Place).	23 d.	Design for iron gates.
Green, Robert R. .	Westminster (Hide Place).	23 c.	Design for tiles.
†Habershon, Lydia H.	Sheffield . . .	15 a.	Group in oil-colours.
Irwin, Marcella .	Dublin (R. D. S). .	23 c.	Design for muslins.
Logsdail, W. . .	Lincoln . . .	15 b.	Group in water-colours.
Needham, Robert .	Sheffield . . .	23 c.	Design for muslins.
*Prévost, Marie .	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Seagrave, Herbert .	Nottingham . . .	23 c.	Design for lace.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Best, C. J. . .	St. Thomas's Charter-house.	15 a.	Group in oil-colours.
Black, William .	Edinburgh . . .	8 b. 2.	Chalk drawing of figure from the antique.
		22 a.	Analysis of flowers.
Crawford, Elizabeth M. Sharman.	Cork . . .	(For set.) 14 a.	Painting flowers from nature.
Daintrey, Alice S. .	South Kensington .	15 a.	Group in oil-colours.
Drew, H. P. . .	Exeter . . .	23 a	Architectural drawing.
		(For set.) 8 c.	Chalk drawing of human figure from the nude.
Elson, Robert . .	Lambeth . . .	23 c.	Design for linoleum.
Fisher, Samuel W. .	Lambeth . . .	16 a.	Monochrome painting of figure from the antique.
Goodfellow, C. E. .	Westminster (Hide Place).	23 d.	Design for a gold cup.
Harris, F. . .	Lincoln . . .	8 b. 1.	Chalk drawing from the antique.
Harrison, Emily .	Lambeth . . .	23 c.	Design for tiles.
Hastling, Annie E. .	Manchester (R. I.) .	15 a.	Group in oil-colours.
Huskinson, John .	Nottingham . . .	19 d.	Model of figure from life.
Irwin, Elizabeth .	Dublin (R. D. S.) .	23 c.	Design for lace.
Jordan, Frances Lydia	Dublin (R. D. S.) .	23 c.	Design for inlaid border of a table.
Logsdail, W. . .	Lincoln . . .	14 b.	Architectural view.
Lovering, Ida . .	Bloomsbury . . .	8 d.	Chalk drawing of head from life.
McGowan, Wm. .	Belfast . . .	23 c.	Designs for backs of watches.

* The Princess of Wales Scholarship of 25l. has been awarded to this student.

† The Princess of Wales Scholarship of 11l. has been awarded to this student.

Silver Medals—continued.

Name.	School.	Stage.	Subject.
McLellan, Christina.	Bradford (Ch. Inst.)	23 c.	Design for a fan.
Maw, Annie	Derby	15 b.	Group in water-colour.
Montalba, Henrietta	South Kensington	19 d.	Model from nature.
Moore, Madena	West London	8 b. 1.	Chalk drawing of torso from the cast.
Morris, H. A.	West London	23 d.	Design for jewellery.
Parkinson, John William.	Portsmouth	15 a.	Group in oil colours.
Parting, Emma	West London	15 b.	Group in water-colours.
Reason, Florence	Bloomsbury	14 a.	Painting flowers from nature.
Roques, Casimir	Edinburgh	16 a.	Monochrome painting of figure from the antique.
Schafer, H. T.	St. Martin's	17 b.	Painting from life.
Sharples, Kate.	Manchester (R. I.)	15 b.	Group in water-colour.
Thickett, Ernest	Sheffield	23 d.	Design for a cup.
Thomson, William	South Kensington	8 b. 2.	Chalk drawing of figure from the antique.
Watkins, Theophilus	Birmingham	23 d.	Design for jewellery.
Wilde, Arthur W.	Nottingham	23 c.	Design for lace.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Adam, Patrick	Edinburgh	9 a. (For two.)	Anatomical studies.
Anthony, Alfred	Nottingham	10 a. (For two.)	Flowers in outline from nature.
Armstrong, Caroline F. J.	South Kensington	23 c. (For set.)	Design for enamelled casket.
Austin, Emily	Bloomsbury	15 a.	Group in oil-colours.
Barnes, Ellen	Edinburgh	8 b. 2.	Chalk drawing of figure from the antique.
Beacroft, E. S.	South Kensington	23 c.	Design for wall decoration.
Bedford, Fred.	Barnsley	23 c.	Design for damask.
Booth, James	Sheffield	8 c.	Chalk drawing of figure from nude.
Bramley, F.	Lincoln	14 b.	Architectural view.
		8 d.	Chalk drawing of head from life.
Broad, Sophia	South Kensington	15 a.	Group in oil-colours.
		12 a.	Monochrome painting from cast.
Chambers, John	Nottingham	23 c.	Design for lace.
Corbett, Charlotte	Worcester	15 b.	Group in water-colours.
Coulson, Matthew	Westminster (Hide Place).	23 b.	Design for side of room.
Cruikshank, J. R.	Westminster (Hide Place).	23 c.	Design for tazza.
Daymond, Edwin	Westminster (Hide Place).	23 b. (For set.)	Architectural design.
Davy, Frederick	Ipswich	22 d.	Studies of historic styles of ornament.
Dean, Thomas	Hanley	14 a. (For set.)	Painting flowers from nature.
Edmondson, H. E.	Bradford (Gram. Sch.)	23 c.	Designs for card backs.
Fallon, Sarah	Edinburgh	16 a.	Monochrome painting of figure from the antique.
Fisher, Samuel	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Fraser, Edward	Edinburgh	15 b.	Group in water-colour.
Fulton, G. E.	St. Martin's	8 b. 1.	Chalk drawing from the cast.
Gibbons, Francis	Cirencester	23 d.	Design for plaster work.
Glazier, R.	Halifax	23 c.	Design for wall decoration.

Bronze Medals—*continued.*

Name.	School.	Stage.	Subject.
Gould, John . .	West London . .	19 d.	Modelling from the life.
Hadden, Robert .	Edinburgh . . .	12 a.	Monochrome painting from the cast.
Hammond, T. W. .	Nottingham . . .	23 c.	Design for damask.
Hanslip, Alice . .	Bloomsbury . . .	8 e.	Time studies in chalk from life.
Hardisty, John . .	Manchester (Gram. Sch.).	23 a. (For set.)	Mechanical drawing.
Hoyland, Edwin .	Sheffield	23 d.	Designs for scissors.
Humphries, Charles	South Kensington	23 d.	Design for tapestry.
Huskinson, John .	Nottingham . . .	19 b.	Model of figure from the antique.
Jackson, Emily F. .	South Kensington	15 b.	Group in water-colours.
Johnston, Annie .	Dublin (R. D. S.)	23 c.	Design for jewellery.
Jones, Rowland . .	Lambeth	8 d.	Chalk drawing of head from life.
Kennington, T. B. .	Liverpool (S. D.)	8 b. 2.	Chalk drawing of figure from the antique.
Kingston, W. T. . .	Leeds (M. I.) . .	23 c.	Design for a fan.
Lambert, Lizzie . .	Dublin (R. D. S.)	23 c.	Designs for muslins.
Ledward, R. A. . .	Burslem	20	Modelling foliage from nature.
Liggett, Israel R. .	Nottingham . . .	22 c.	Filling spaces in colour.
Macleod, Mary. . .	Manchester (R. I.)	14 a.	Painting flowers from nature.
Manning, Mary R. .	Dublin (R. D. S.)	8 b. 1.	Chalk drawing of details from the cast.
Miles, Pauline . .	Gloucester . . .	15 b.	Sketch of interior of room.
Millar, Henrietta .	South Kensington	16 a.	Monochrome painting of figure from the antique.
Morgan, Jessie . .	Newcastle-under-Lyme	23 c.	Designs for plates.
Murray, Thomas . .	Macclesfield . .	23 c.	Design for damask.
Noke, Edward . . .	Worcester	14 a.	Painting flowers from nature.
O'Keefe, P.	Westminster (Hide Place).	23 b. (For set.)	Design for doorway and grille.
Pattison, C. H. . .	Coventry	10 a.	Flowers in outline from nature.
Platt, Walter . . .	Great Yarmouth	23 c.	Design for tiles.
Powell, Henry . . .	Sheffield	23 d.	Design for casket.
Ransome, George . .	South Kensington	(Set of 2.) 23 b. (For set.)	Architectural design.
Rickatson, W. H. .	West London . . .	17 b.	Painting from life.
Rogers, Mark . . .	Lambeth	19 d.	Modelling human figure from life.
Rosevear, Edith H. .	Coventry	15 a.	Group in oil colours.
Shires, B. P. . . .	Leeds (M. I.) . .	23 a. (Set of 5.)	Architectural drawings.
Smith, Vincents . .	Kidderminster . .	22 a. (Set.)	Analysis of flowers.
Sturton, W.	Nottingham . . .	22 c.	Filling spaces in colour.
Summers, Lawrence G.	Nottingham . . .	23 b.	Architectural design.
Taylor, James T. . .	Edinburgh	8 b. 2.	Chalk drawing of figure from the antique.
Taylor, John . . .	Edinburgh	19 c.	Modelling from a drawing.
Thain, Herbert . . .	Great Yarmouth .	23 c.	Design for muslin.
Venables, Alice . .	Lincoln	15 b.	Group in water-colour.
Walford, Amy I. . .	South Kensington	23 c.	Design for carpet.
Watkins, John . . .	South Kensington	23 d. (For set.)	Design for centre-piece.
Wedd, Thomas . . .	Boston	15 a.	Group in oil colours.
Willes, Jane	St. Martin's . . .	17 b.	Painting from life.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Alderton, W. M.	Brighton . . .	15 b.	Group in water-colour.
Barker, George	Kidderminster . . .	23 c.	Design for a carpet.
Barnes, Arthur	Nottingham . . .	23 c.	Design for lace.
Baron, Alice	Warminster . . .	22 a.	Analysis of flowers.
Bell, H. Emma	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Bell, Nelly C.	Edinburgh . . .	15 b.	Group in water-colour.
Benson, John M.	Sheffield . . .	16 a.	Monochrome painting of figure from the antique.
Beswick, Harry	Chester . . .	22 d.	Studies of historic styles of ornament.
Black, Emma L.	Brighton . . .	14 b.	View of interior of a room.
Boulton, A. H.	Burslem . . .	20	Modelling of foliage from nature.
Bridgman, Charles	Lewes . . .	5 b.	Chalk drawing from the cast.
Brigley, John H.	Edinburgh . . .	12 a.	Monochrome painting of ornament from the cast.
Broad, Sophia	South Kensington . . .	8 b.	Chalk drawing of head.
Broad, John	Lambeth . . .	19 a.	Model from an antique mask.
Brook, Caroline W.	Lincoln . . .	15 b.	Group in water-colour.
Brooks, Frank	Salisbury . . .	8 d.	Chalk drawing of head from the life.
Bulley, Georgina E.	South Kensington . . .	8 b. 1.	Chalk drawing of head.
Chapman, Albert B.	Warminster . . .	19 b.	Model from the antique figure.
Childe, Ellen E.	South Kensington . . .	22 a.	Analysis of flowers.
Coates, William	Nottingham . . .	14 a.	Painting flowers from nature.
Cockrill, W. B.	Great Yarmouth . . .	23 c.	Design for wall decoration.
Cozens, M.	Lewes . . .	23 b.	Filling spaces in monochrome.
Craven, Joseph	Portsmouth . . .	12 a.	Monochrome painting of ornament from the cast.
Cross, Salem W.	Westminster . . .	12 a.	Monochrome painting of ornament from the cast.
Cruickshank, J. R.	Westminster . . .	23 d.	Designs for a cabinet.
David, Samuel	City and Spitalfields . . .	23 d.	Design for a centre-piece in pottery.
Davis, T. E.	Birmingham . . .	15 b.	Group in water-colour.
Dick, Eliza I.	Edinburgh . . .	16 a.	Monochrome painting of figure from the antique.
Duffield, J. R.	Birmingham . . .	23 c.	Design for cups and saucers.
Dunn, Walter	Westminster . . .	23 d.	Design for jewellery.
Fidler, Gideon	Salisbury . . .	23 b.	Design for the side of a room.
Gandy, Herbert	Lambeth . . .	23 c.	Design for lace.
Garnham, G. R.	Brighton . . .	8 d.	Chalk drawing of head from the life.
Gates, H. M.	South Kensington . . .	8 b. 1.	Chalk drawing of head from the antique.
Greenish, Florence	South Kensington . . .	8 b. 2.	Chalk drawing of figure from the antique.
Haines, Agnes	South Kensington . . .	23 d.	Modelled design for a panel.
Hamilton, Gertrude E. M.	Bloomsbury . . .	14 a.	Painting flowers from nature.
Hanlon, Harriett	Dublin (R. D. S.) . . .	16 a.	Monochrome painting of figure from the antique.
Harris, F.	Lincoln . . .	15 b.	Group in water-colour.
Hastling, Annie E.	Manchester (R. I.) . . .	15 b.	Group in water-colour.
Hayball, Clara	Sheffield . . .	9 a.	Anatomical studies.
Heatlie, William	Edinburgh . . .	(For set.)	
Hobson, W. A.	Leeds (M. I.) . . .	15 b.	Group in water-colour.
Holmes, Rhoda C. M.	Bloomsbury . . .	23 b.	Architectural design.
Hoyland, Edwin	Sheffield . . .	14 a.	Painting flowers from nature.
Huskinson, John	Nottingham . . .	18 b.	Modelling ornament from the cast.
Johnston, Henry H.	Lambeth . . .	23 d.	Design for a capital in plaster.
		8 b. 2.	Chalk drawing from antique figure.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Jones, Henry . .	Cork	16 a.	Monochrome painting of figure from the antique.
Jones, Helen P.	Gloucester . .	17 b.	Painting from the life.
Kannegiesser, Caroline.	Great Yarmouth . .	23 d.	Design for salt-cellar in pottery.
Kennington, T. B.	Liverpool (S. D.) . .	9 a.	Anatomical studies.
Lambert, Geo. F.	Worcester . . .	23 c.	Design for plates.
Langley, Walter . .	Birmingham . .	(For set.) 23 d.	Design for a clock in metal and enamel.
Laws, Arthur . .	Brighton	16 a.	Monochrome painting of figure from the antique.
Llewellyn, S. H. W.	Cirencester . . .	23 c.	Design for cups and saucers.
Lodge, G. E. . .	Lincoln	14 a.	Painting butterflies from nature.
Logsdail, W. . .	Lincoln	8 d.	Study of head from the life.
Long, Mary . . .	Limerick	14 a.	Painting flowers from nature.
McKenzie, George .	Sheffield	23 d.	Design for scissors and cases.
McKenzie, Wm. . .	Belfast	23 d.	Design for iron gates.
Mahony, Albina . .	Cork	14 a.	Painting flowers from nature.
Moore, George . .	Manchester (R. I.) . .	9 a.	Anatomical studies.
Moorwood, Emily M.	Sheffield	(For set.) 23 d.	Design for book covers in filigree.
Morton, George F.	Coventry	23 d.	Design for gates.
Mulligan, Walter A.	Walsall (Athenæum)	12 a.	Monochrome painting of ornament from the cast.
Murray, James . .	West London . . .	23 c.	Design for wall decoration.
Newton, Francis H.	Durham	14 a.	Painting flowers from nature.
Nisbet, Ethel . .	Great Yarmouth . .	22 c.	Filling spaces in colour.
Norris, William . .	Gloucester . . .	15 a.	Group in oil colours.
Parkinson, John William.	Portsmouth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Partz, Otto . . .	South Kensington . .	23 b.	Design for side of a room.
Patey, R. W. . .	Ryde	22 c.	Filling spaces in colour.
Peacock, Arthur . .	Nottingham . . .	22 c.	Filling spaces in colour.
Pierpoint, John . .	Warrington . . .	23 c.	Design for carpet.
Pittard, Charles . .	South Kensington . .	8 b. 2.	Chalk drawing of figure from the antique.
Randerson, Paulina M.	Great Yarmouth . .	9 a.	Anatomical studies.
Reich, Victor . . .	West London . . .	8 b. 1.	Chalk drawing of head from the antique.
Ross, Joseph T. . .	Gloucester	8 b. 2.	Chalk drawing of figure from the antique.
Schell, Lily . . .	Brighton	15 a.	Group in oil colours.
Shepherd, Alex. . .	Bradford (M. I.) . .	15 b.	Group in water-colour.
Sherlock, J. A. . .	South Kensington . .	23 c.	Designs for ceiling.
Short, G. A. . . .	Halifax	23 c.	Design for a carpet.
Short, William D. .	Sheffield	22 d.	Studies of historic styles of ornament.
Slater, Emily . . .	Gloucester	15 a.	Group in oil colours.
Smith, George . . .	Berwick-on-Tweed . .	16 a.	Monochrome painting of figure from the antique.
Stable, Fanny . . .	Worcester	15 a.	Group in oil colours.
Stanger, William . .	Newcastle-upon-Tyne	8 b.	Chalk drawing of head from the antique.
Stanley, W. H. . .	Torquay	22 c.	Filling spaces in colour.
Stephenson, C. . .	Bradford (Gram. Sch.)	12 a.	Monochrome painting of ornament from the cast.
Sutton, Claud . . .	Birmingham . . .	23 d.	Design for a cup.
Taylor, Arthur . .	Birmingham . . .	22 b.	Filling spaces in monochrome.
Thompson, Sydney M.	Belfast	23 c.	Design for linoleum.
Warren, Kathleen . .	Edinburgh	14 a.	Painting flowers from nature.
Westwood, Thos. . .	Kidderminster . . .	22 a.	Analysis of flowers.
Wilson, William . .	Dundee	(For set. of 3.) 23 a.	Machine drawing.
Wolfe, Francis J. . .	Nottingham . . .	23 c.	Design for lace.
Yeomans, Annie . .	Sheffield	23 c.	Design for lace.

LIST of STUDENTS in TRAINING and NATIONAL SCHOLARS to whom
Honorary Awards, &c. have been awarded.

GOLD MEDALS.

Name.	Stage.	Subject.
Jobbins, W. H.	15 a.	Group in oil-colours.
Kean, Joseph A.	22 d. (For set.)	Studies of historic styles of ornament.

SILVER MEDALS.

Name.	Stage.	Subject.
Brindley, Charles A.	22 a.	Analysis of flowers.
Derrick, W.	22 d. (For set.)	Studies of historic styles of ornament.
Edelsten, Alice J.	14 a.	Painting flowers from nature.

BRONZE MEDALS.

Name.	Stage.	Subject.
Bell, T. F.	23 c.	Design for damask.
Derrick, W.	8 c.	Chalk drawing of figure from the nude.
Jameson, Benj.	14 a.	Painting flowers from nature.
Kean, Joseph A.	16 a.	Painting in monochrome from the cast.
Merriitt, W. T.	23 d.	Modelling design for capital.
Tidmarsh, Henry E.	23 b.	Design for side of a room.

BOOK PRIZES.

Name.	Stage.	Subject.
Brown, F.	22 d.	Studies of historic styles of ornament.
Edelsten, Alice J.	22 d. 23 c.	Studies of historic styles of ornament. Design for wall paper.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT
OF
**THE EXAMINERS ON THE NATIONAL
COMPETITION,**
In 1877,
OF
**WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.**



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1877.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

THE EXAMINERS ON THE NATIONAL
COMpetition,

IN 1877.

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



PRINTED BY GEORGE & FRY, AND WILLIAM BROTHERWOOD,
PRINTERS TO THE QUEEN, WHITEHALL PALACE.
LONDON: 1877.

Report on the National Competition of the Works of Schools of Art, 1877.

The drawings sent up from Schools of Art for examination this year were 132,430. Of these 790 were referred to the national competition, a decline in number due to an alteration in arrangement by which only works previously prized were admitted.

1ST DAY'S EXAMINATION.—FIGURE DRAWING AND PAINTING.

EXAMINERS:

F. R. Pickersgill, Esq., R.A.
W. F. Yeames, Esq., A.R.A.
George Leslie, Esq., R.A.
E. J. Poynter, Esq., R.A., Director for Art.
H. A. Bowler, Esq., Assistant Director for Art.

The competition in figure drawing showed more vitality than last year, and there is less purely mechanical labour. The new system adopted of distinguishing the drawings by a device and motto, instead of by the name of the school, renders it difficult to remark on the relative positions of the various Schools of Art; but an examination of the Medal List shows that in groups 8b. 2 and 8c all the gold and silver medals and a large majority of the bronze medals were carried off by London Schools, South Kensington gaining the gold medal for the antique, and Lambeth for the life, drawing. The full-size drawings from the antique sent up on this occasion were less good than last year, when one gained an extra gold medal. Drawings on this scale are not included in the terms of the competition for the gold medal, on account of the difficulties involved in determining the comparative degrees of merit where the conditions are dissimilar, but they should be encouraged by the masters as affording one of the most valuable means of instruction.

SECOND DAY.—DESIGN WITH ARCHITECTURE AND MODELLING.

EXAMINERS:

J. E. Boehm, Esq.
Wm. Morris, Esq.
J. J. Stevenson, Esq.
The Director and Assistant Director for Art.

But few examples of architectural design were submitted, and in some of these a want of due relation between the exterior and interior design was observed, important features of the elevation having no correspondingly important parts in the plan, *e.g.*, a bow thrown forward in a garden front of a house was divided within into several of the smaller offices.

Of a large number of drawings for plasterers' work it was observed that they were merely geometrical diapers generally designed in a manner very unfit for the material, and gave no evidence of the large amount of fine work of the kind which exists throughout the country.

Some designs for surface decoration were injured by the juxtaposition of patterns in which the treatment was naturalistic, with others of a

purely geometric or conventional character, and in other cases flowers and leaves were introduced with their natural form of growth, while the colour was arbitrary and had no relation to the natural hues of the flowers.

With few exceptions, the designs showed little feeling for colour; they were either dirty and lifeless when the aim was sober colouring, or crude and violent when bright tints were used; not unfrequently the two faults were to be found in the same design.

The modelling showed a slight advance on last year, although there was no work considered of sufficient merit to obtain a gold medal. Although the silver medal was well gained by a model from life, there was a general want of technical facility and little knowledge of the conventional canons of proportion of the human figure.

THIRD DAY.—DESIGN.

EXAMINERS:

W. Morris, Esq.

J. J. Stevenson, Esq.

The Director and Assistant Director for Art.

Difficulty was found in estimating some of the designs for fabrics owing to the small portion of the design sent up being insufficient to show the effect of its repeats, or to show whether the student himself understood what this effect would be. At least four repeats should be shown of any "all over" pattern.

Some lace designs were objectionable from the combination in one design of elements too obviously derived from different periods or even from different kinds of manufacture; and one design, otherwise good, was spoiled by the use of incongruous styles.

Some damasks were faulty from the introduction of too florid curves, more appropriate to other kinds of manufacture than to damask, in which the fabric should be covered with broad flat forms specially arranged to give value to the interchange of surface which is the characteristic of the material.

FOURTH DAY.—PAINTING IN OIL AND WATER COLOURS.

EXAMINERS:

F. R. Pickersgill, Esq., R.A.

W. F. Yeames, Esq., A.R.A.

J. E. Hodgson, Esq., A.R.A.

The Director and Assistant Director for Art.

The competition was a good one—the groups of still life showing a remarkable general progress. No less than four gold medals were awarded in this class. Here, as in the designs, when students aimed at brightness, or strength, of colour they showed a want of sensibility by making their imitations of nature too crude, or rank, and when endeavouring to work in a quiet tone the colours had a tendency to be dull and dirty. The monochrome painting in oil, on the other hand, was remarkably poor, most of the attempts being very heavy and low in tone. In sepia, a very useful class of study on account of the

breadth of tone attainable by simple means, some good examples were sent up, one school showing remarkable excellence.

An admirable drawing of a machine obtained a gold medal.

Although not precisely within the scope of this Report the Director for Art, as Examiner in the Advanced Local Examinations, takes the opportunity of remarking on the extraordinary inferiority of the antique drawings submitted for that examination as compared with those sent up for the national competition. The fifteen hours allowed are amply sufficient for the production of an accurate and tolerably complete drawing. A French or Belgian student would in that or less time (12 to 16 hours being the limit usually allowed in their schools for this class of study) turn out a figure not only thoroughly well drawn, but highly and artistically finished. Though so high a standard of completeness cannot perhaps be expected from our English students, there is no reason why the drawings sent up for this examination should not at least be correct in outline and proportion, and give evidence of a knowledge of light and shade. It is not too much to say that all but two or three of the drawings examined failed lamentably in these respects. The competition from the life was better, probably because the students in the schools are obliged from the nature of the case to limit the time spent over their drawings from the living model, and so gain the habit of putting more energy and directness into such work.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION,
1877.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Bramley, Frank	Lincoln	{ 15 a.	Group in oil-colours.
Brindley, C. A.	South Kensington	{ 17 b. 14 a.	Painting from life. Painting flowers from nature.
Elson, Robert	Lambeth	8 c.	Chalk drawing of figure from the nude.
Fidler, Frederick	Sheffield	23 d.	Designs for knives.
Hardisty, John	Manchester (Gram. Sch.)	23 a.	Machine drawing.
Harris, Frederick	Lincoln	15 b.	Group in water-colours.
Horsefield, Henry	Nottingham	23 c.	Design for lace.
Irwin, Elizabeth*	Dublin (R. D. S.)	23 c.	Design for lace.
Parkinson, John	Portsmouth	15 a.	Group in oil-colours.
Parting, Emma†	West London	15 b.	Group in water-colours.
Richards, Sophia	Westminster, (St. Mary's.)	23 c.	Design for muslin.
Williams, R. A.	South Kensington	8 b. 2.	Chalk drawing of figure from the antique.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Appleton, John H.	Lincoln	23 a.	Machine drawing.
Attenborough, W. G.	Nottingham	23 c.	Design for lace.
Banks, Wm. Henry	Rotherham	12 a.	Monochrome painting from the cast.
Barfield, Thos. C.	Leicester	9 a.	Anatomical studies.
Bell, John M.	Birkenhead	19 b.	Model of figure from the antique.
Belshaw, Frank	Nottingham	15 b.	Group in water-colours.
Bradley, Dora	Dublin (R. D. S.)	8 b. 1	Chalk drawing from the antique.
Bramley, Frank	Lincoln	17 b.	Painting from life.
Breakspear, Wm.	Birmingham	17 b.	Painting from life.
Carlill, Stephen B.	Hull	8 b. 1.	Chalk drawing from the antique.
Davidson, James	Edinburgh (Male)	16 a.	Monochrome painting of figure from the antique.
Derrick, Wm.	South Kensington	8 c.	Chalk drawing of figure from the nude.
Dunn, Walter	Westminster, (St. Mary's.)	{ 22 a. 23 c.	Analysis of flowers. Design for a ceiling.
Gandy, Herbert	Lambeth	8 c.	Chalk drawing of figure from the nude.
Green, Robert R.	Westminster, (St. Mary's.)	{ 23 c. 23 c.	Designs for mosaic work. Design for Sgraffito work.
Hanslip, Alice	Bloomsbury	8 b. 2.	Chalk drawing of figure from the antique.
Harris, Fredk.	Lincoln	15 b.	Group in water-colours.
Hastling, Annie E.	Manchester (R. Inst.)	15 a.	Group in oil-colours.
Hills, Katherine E.	Brighton	12 a.	Monochrome painting from the cast.
Hopkinson, Anne E.	Bloomsbury	15 b.	Group in water-colours.
Jones, H. O.	South Kensington	14 a.	Painting flowers from nature.
Lodge, George E.	Lincoln	15 a.	Group in oil-colours.
McLeod, Mary	Manchester (R. I.)	14 a.	Painting flowers from nature.
Morison, William	Edinburgh (Male)	23 d.	Figure design modelled.
Nicholas, Arthur	Coalbrookdale	23 c.	Designs for tiles.
Parkinson, John	Portsmouth	15 a.	Group in oil-colours.
Piper, Lucy	Westminster, (St. Mary's.)	23 c.	Design for a candlestick.
Rawlinson, Wm. L.	Leeds	23 c.	Design for muslin.
Reeves, Marian	Birkenhead	23 c.	Design for lace.

* The Princess of Wales' Scholarship of 25l. has been awarded to this student.

† The Princess of Wales' Scholarship of 11l. has been awarded to this student.

Silver Medals—continued.

Name.	School.	Stage.	Subject.
Riley, John W. .	Halifax . . .	23 c.	Design for wall paper.
Smith, Sidney . .	Nottingham . .	23 c.	Design for lace.
Sugars, Fanny . .	Manchester (R. I.) .	8 d.	Chalk drawing of head from the life.
Thickett, Ernest .	Sheffield . . .	23 d.	Designs for knives.
Thorpe, Stuart . .	Sheffield . . .	23 d.	Modelled design for a silver cup.
Watkins, Theophilus	Birmingham . .	23 c.	Design for an enamelled bowl.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Boulton, Alfred H. .	Burslem . . .	20	Modelling flowers from nature.
Brindley, C. A. . .	South Kensington .	14 a.	Painting flowers from nature.
Burnay, Mary A. . .	Bloomsbury . . .	14 a.	Painting flowers from nature.
Champion, Henry T.	Sheffield . . .	23 d.	Designs for knives.
Cockrill, Wm. B. . .	Great Yarmouth .	22 b.	Filling spaces in monochrome.
Cope, John	St. Martin's . . .	17 b.	Painting from life.
Corcoran, Jessie R. .	Bloomsbury . . .	8 d.	Chalk drawing of head from life.
Cruikshank, James.	Westminster, (St. Mary's.)	23 d.	Design for centre-piece.
Cudlipp, Alma . . .	Portsmouth . . .	12 a.	Monochrome painting from the cast.
Elsley, A. J. . . .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Elwood, Helen E. . .	Bath	16 a.	Monochrome painting of figure from the antique.
Fallon, Sarah . . .	Edinburgh (Female).	16 a.	Monochrome painting of figure from the antique.
Fidler, Gideon . . .	Salisbury	22 a.	Analysis of flowers.
Frost, Julia M. . . .	Hull	12 a.	Monochrome painting from the cast.
Gouldsmith, E. . . .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Hadden, Robert . . .	Edinburgh (Male) .	17 a.	Painting of the figure from a copy.
Hall, John C.	Westminster, (St. Mary's.)	23 c.	Design for plate.
Hancock, Ellen I. . .	Bloomsbury . . .	15 a.	Group in oil-colours.
Hastling, Annie E. . .	Manchester (R. Inst.)	15 a.	Group in oil-colours.
Henson, John T. . . .	Nottingham . . .	23 b.	Design for a church.
Huskinson, John . . .	Nottingham . . .	19 b.	Modelling from a bas-relief.
Imlach, Archibald F.	Edinburgh (Male) .	9 a.	Anatomical studies.
James Fanny	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Johnston, George W.	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Jones, Helena Grace	West London . . .	22 d.	Studies of historic styles of ornament.
Jones, R. S.	Northampton . . .	23 c.	Design for dado, and wall paper.
Kennington, Thos. B.	Liverpool, (S.D.) .	15 a.	Group in oil-colours.
Lock, Jane M.	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Logsdail, William . .	Lincoln	17 b.	Painting from the life.
McKenzie, Wm. . . .	Belfast	23 c.	Design for damask.
Marks, George	Lambeth	{ 8 d. 8 d.	Chalk drawings of heads from life.
Marshall, Angela M. .	Bloomsbury	19 d.	Modelling the figure from life.
Maslen, Louisa A. . .	Devizes	23 c.	Surface design.
Mawson, Cameron E. .	Newcastle-on-Tyne .	15 a.	Group in oil-colours.
Monkhouse, Mary F. .	Manchester (R. I.) .	{ 14 a. 14 a.	Painting flowers from nature.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Murray, Thomas .	Macclesfield . . .	23 c.	Design for a handkerchief.
Olorenshaw, Joseph .	Coventry . . .	23 c.	Designs for watch-backs.
Parkes, Walter A. .	Lincoln . . .	23 a.	Machine drawing.
Pearce, Wm. T. .	Birmingham . . .	23 d.	Design for ewer and salver.
Pick, Saml. P. .	Leicester . . .	23 d.	Design for a cathedral screen.
Piper, Lucy . .	Westminster, (St. Mary's.) . . .	23 d.	Designs for cups.
Ransome, G. . .	South Kensington . . .	23 b.	Architectural design.
Reason, Florence .	Bloomsbury . . .	15 b.	Group in water-colours.
Robertson, John .	Dundee . . .	23 a.	Machine drawing.
Rogers, Mark . .	Lambeth . . .	23 d.	Design in plaster for a panel.
Ross, Joseph T. .	Gloucester . . .	8 b. 2.	Chalk drawing of figure from the antique.
Savill, Edith . .	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Shaw, Horace . .	Nottingham . . .	23 c.	Design for lace.
Simmanco, Eliza .	Lambeth . . .	23 d.	Design for lace.
Taylor, Caroline .	Exeter . . .	15 b.	Design in pottery.
Thomas, William G..	Westminster, (St. Mary's.) . . .	23 c.	Group in water-colours.
Thompson, Sydney M.	Belfast . . .	23 d.	Design for carpets.
Thompson, Sydney M.	Belfast . . .	23 d.	Design for iron railing.
Walsh, Harriette .	Dublin (R. D. S.) . . .	23 c. } 12 a. }	Design for an inlaid table.
Wasse, Emily . .	Manchester (R. I.) . . .	15 a.	Monochrome painting from the east.
Watkins, Theophilus	Birmingham . . .	23 d.	Group in oil-colours.
West Edith, de L. .	South Kensington . . .	21	Design for jewellery.
Wetherbee, George F.	West London . . .	8 b. 2.	Modelling in clay from life.
Whittle, James L. .	Warrington . . .	23 c.	Chalk drawing of figure from the antique.
Wilson, Charles E. .	Sheffield . . .	23 d.	Design for carpet.
Wolfe, Francis J. .	Nottingham . . .	23 c.	Design for iron gates.
			Design for lace.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Alexander, William .	Salisbury . . .	8 d.	Chalk drawing of head from life.
Atkey, Charles J. .	Nottingham . . .	23 c.	Design for lace.
Bacon, Katherine .	South Kensington . . .	14 a.	Painting flowers from nature.
Bailey, Henry . .	St. Thomas, Charter-house . . .	16 a.	Monochrome painting of figure from the antique.
Barnes, Arthur . .	Nottingham . . .	23 c.	Design for lace.
Bearder, Sagar . .	Bradford (Church Inst.) . . .	23 c.	Design for lace.
Black, William . .	Edinburgh (Male) . . .	15 b.	Group in water-colours.
Blackman, Mary S. .	Southampton (Phil. Hall) . . .	17 b.	Painting from life.
Bradley, Dora . .	Dublin (R. D. S.) . . .	23 c.	Design for an inlaid table.
Bramley, Frank . .	Lincoln . . .	8 d.	Chalk drawing of head from life.
Brindley, C. A. . .	South Kensington . . .	22 a.	Analysis of flowers.
Brook, Mrs. Thomas	Lincoln . . .	15 a.	Group in oil-colours.
		22 a.	Analysis of flowers.
Burnay, Mary A. .	Bloomsbury . . .	14 a.	Painting flowers from nature.
		14 a.	Water-colour sketch.
Caston, Alice . . .	South Kensington . . .	23 c.	Designs for cups.
Catlow, Geo. S. . .	Leicester . . .	15 b.	Group in water-colours.
Chapman, Ernest .	Lambeth . . .	23 c.	Design for stained glass.
Christian, Gertrude	Penzance . . .	15 b.	Group in water-colours.
Cooksey, Fanny . .	Kidderminster . . .	22 d.	Studies of historic styles of ornament.
Dean, Thomas . .	Hanley . . .	14 a.	Painting flowers from nature.
Denley, Mary A. .	Westminster, (St. Mary's.) . . .	23 c.	Design for a fire-place.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Downton, Charles A.	Kidderminster . .	22 d.	Studies of historic styles of ornament.
Drew, Mary . .	Lambeth	8 c.	Chalk drawing of figure from the nude.
Duffield, John R. .	Birmingham . . .	22 d.	Studies of historic styles of ornament.
Duval, George J. .	Birmingham . . .	23 d.	Design for ewer and salver.
Elson, Robert . .	Lambeth	8 c.	Chalk drawing of figure from the nude.
Fisher, Amy . .	South Kensington .	14 a.	Painting flowers from nature.
Fowler, Henry . .	Macclesfield . . .	23 c.	Design for a silk shawl.
Fox, Charles . .	Lincoln	23 a.	Machine drawing.
Freud, A. H. . .	South Kensington .	23 a.	Architectural drawing.
Fullwood, William .	Birmingham . . .	19 b.	Panel with figures, modelled from the antique.
Fussell, Alice E. .	Nottingham	15 b.	Group in water-colours.
Fussey, Ada E. . .	Nottingham	15 b.	Group in water-colours.
Geoffroi, Fredk. .	Penzance	15 b.	Group in water-colours.
Gething, William .	Kidderminster . . .	23 d.	Design for an iron grate.
Gibbons, Francis .	Cirencester	23 d.	Design for a cup.
Goldingay, William .	Birmingham . . .	23 d.	Design for a cup.
Gulland, Elizabeth .	Edinburgh (Female) .	16 a.	Monochrome painting of figure from the antique.
Habershon, Lydia H.	Sheffield	15 b.	Group in water-colours.
Hamilton, James .	Edinburgh (Male) . .	9 a.	Anatomical studies.
Hammond, Thos. W.	Nottingham	23 c.	Design for damask table cloth.
Hanslip, Alice . .	Bloomsbury	8 d.	Chalk drawing of head from life.
Hards, Charles . .	Croydon	8 b. 1.	Chalk drawing from the cast.
Hastling, Annie E. .	Manchester (R. I.) . .	15 a.	Group in oil-colours.
Heather, Florence F.	Manchester (R. I.) . .	14 a.	Group in oil-colours.
Hillman, Annette .	Lewes	14 a.	Painting flowers from nature.
Hirst, Gertrude E. .	Sheffield	14 a.	Painting flowers from nature.
Hitching, Harry H.	Nottingham	22 c.	Filling spaces in colour.
Holmes, Isabel . .	West London	22 d.	Studies of historic styles of ornament.
Hornby, Annie . .	North London	8 d.	Chalk drawing of head from life.
Horsman, George . .	Leeds	23 c.	Design for a wall paper.
Imlach, Archd. F. .	Edinburgh (Male) . .	8 b. 2.	Chalk drawing of figure from the antique.
Ireland, James . .	Liverpool (S. D.) . .	15 a.	Group in oil-colours.
Jones, H. O. . .	South Kensington . .	14 a.	Painting flowers from nature.
Kayle, Emma . .	Manchester (R. I.) . .	14 a.	—
Lane, John Q. . .	Belfast	16 a.	Monochrome painting of figure from the antique.
Latham, A. S. . .	Belfast	8 c.	Studies of drapery.
Lavender, Thomas H.	Lincoln	15 a.	Group in oil-colours.
Liggett, Israel R. .	Birmingham	23 d.	Design for iron work.
Logsdail, William .	Nottingham	23 c.	Design for a certificate.
Lovering, Ida . .	Lincoln	8 c.	Chalk drawing of figure from the nude.
McKenzie, Wm. . .	Lincoln	17 b.	Painting from the life.
McLellan, Christine	Bloomsbury	17 b.	Painting from life.
Marshall, James F.	Belfast	23 d.	Design for iron gates.
Mathews, Lizzie . .	Bradford, (Ch. Inst.) .	12 a.	Monochrome painting from the cast.
Meider, Newman . .	Nottingham	23 c.	Design for the side of a room.
Meldrum, Thomas .	Limerick	15 b.	Group in water-colours.
Miles, Pauline . .	Birmingham	22 d.	Studies of historic styles of ornament.
Moore, John I. . .	Nottingham	12 a.	Monochrome painting from the cast.
Moutford, Fredk. .	Nottingham	14 b.	Water-colour sketch.
O'Keefe, Patrick . .	Gloucester	14 b.	Design for watch-backs.
	Coventry	23 c.	Design for muslin.
	Kidderminster . . .	23 c.	Design for a carpet.
	Westminster, (St. Mary's.) . .	23 b.	Design for a doorway.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Osman, E. L. . .	South Kensington . .	22 a.	Analysis of flowers.
Peace, Alfred, A. . .	Sheffield	23 d.	Designs for knives.
Pearce, Joseph, A. . .	Bristol	14 a.	Painting flowers from nature.
Philcox, Henry J. . .	St. Martin's	8 c.	Chalk drawing of figure from the nude.
Pocock, Henry C. . .	St. Martin's	8 b. 2.	Chalk drawing of figure from the antique.
Prevost, Marie . . .	Lambeth	8 c.	Chalk drawing of figure from the nude.
Reason, Florence . .	Bloomsbury	{ 14 a.	Painting flowers from nature.
Reich, Louis Victor .	West London	{ 15 b.	Group in water-colours.
		{ 8 b. 2.	Chalk drawing of figure from the antique.
Rhead, George W. . .	Newcastle-under-Lyme .	8 b. 2.	Chalk drawing of figure from the antique.
Riley, Wm.	Leeds	22 d.	Studies of historic styles of ornament.
Rogers, Martha . . .	Westminster, (St. Mary's.)	23 c.	Design for marqueterie.
Rothwell, Hannah . .	West London	15 b.	Group in water-colours.
Ryder, Wm. Henry . .	Bradford (M. I.) . . .	12 a.	Monochrome painting from the cast.
Ryles, Emma L. . . .	Trowbridge	22 a.-c.	Analysis of flowers.
Scholar, William . . .	Westminster, (St. Mary's.)	23 d.	Design for furniture.
Seagrave, Herbert . .	Nottingham	23 c.	Design for lace.
Sedgfield, Mary . . .	Devizes	22 a.-c.	Analysis of flowers.
Sewell, Arthur J. . .	Nottingham	22 c.	Filling spaces in colour.
Sharples, K. A. . . .	Manchester (R. I.) . .	15 b.	Group in water-colours.
Sherwood, Fredk. . .	Selby	14 b.	Water-colour sketch.
Simpson, Fredk. J. . .	Lincoln	23 a.	Machine drawing.
Smalley George . . .	Lincoln	23 a.	Machine drawing.
Storey, Mary S. . . .	Nottingham	14 a.	Painting flowers from nature.
Stott, William M. . .	Halifax	22 d.	Studies of historic styles of ornament.
Tafe, William A. . . .	City and Spitalfields .	16 a.	Monochrome painting of figure from the antique.
Tarver, Jane	Northampton	23 c.	Design for wall paper.
Taylor, James F. . . .	Edinburgh (Male) . . .	8 b. 2.	Chalk drawing of figure from the antique.
Terry, Henry	Lambeth	17 b.	Painting from life.
Thain, Herbert	Great Yarmouth	23 c.	Design for muslin.
Thickett, Ernest . . .	Sheffield	23 d.	Plastic design for a biscuit box.
Tobias, J. D.	Dublin (R. D. S.) . . .	23	Original design in outline, artillery coming up a hill.
Tyzack, Henry A. . . .	Sheffield	19 b.	Panel with figures, modelled from the antique.
Wailles, Emma	Brighton	12 a.	Monochrome painting from the cast.
Ward, Edwin A. . . .	Nottingham	15 a.	Group in oil-colours.
Ward, George H. . . .	Derby	14 a.	Painting flowers from nature.
Ward, Richard	Belfast	23 c.	Designs for cards.
Watkins, Theophilus .	Birmingham	22 d.	Studies from old jewellery.
Webb, Fredk. Thos. . .	Wolverhampton	23 c.	Design for wall paper.
Webb, Josephine . . .	Dublin (Q. I.)	15 a.	Group in oil-colours.
Webster, Mary D. . . .	Nottingham	15 b.	Group in water-colours.
Welch, John	Barrow-in-Furness . . .	23 a.	Machine drawing.
White, Charles	Lincoln	23 a.	Machine drawing.
White, Henry	St. Thomas' Charter-house.	8 b. 1.	Chalk drawing from the cast.
Whitley, Kate M. . . .	Leicester	{ 15 b.	Group in water-colours.
Whitson, James	Manchester (R. I.) . . .	{ 9 a.	Anatomical studies.
Wileox, William E. . .	Birkenhead	23 c.	Design for wall paper.
		19 b.	Model of bust from the antique.
Wilson, Charles	Sheffield	23 b. & d.	Design for a band house.
Wood, Catherine M. . .	Bloomsbury	14 a.	Painting flowers from nature.
Woods, Ellen M. . . .	South Kensington . . .	8 c.	Chalk drawing of figure from the nude.
Woollett, Ellen G. . .	Bloomsbury	15 a.	Group in oil-colours.

LIST of STUDENTS in TRAINING and NATIONAL SCHOLARS to
whom Honorary Awards, &c. have been awarded.

SILVER MEDALS.

Name.	Stage.	Subject.
Holgate, J.	23 d.	Studies of historic styles of ornament.
Kean, J. A.	8 b. 2	Chalk drawing of figure from the antique.
Millar, C. B.	8 b. 2	Chalk drawing of figure from the antique.
Riley, T.	23 c.	Design for a ceiling.
Singer, E.	23 d.	Design for a fire-dog.
Wallis, W.	8 b. 2	Chalk drawing of figure from the antique.
Watson, W. P.	23 a.	Architectural drawing.
Webster, A. G.	8 b. 2.	Chalk drawing of figure from the antique.

BRONZE MEDALS.

Name.	Stage.	Subject.
Anderson, D.	23 a.	Architectural drawing.
Bell, T. F.	23 c.	Design for marqueterie.
Broad, W.	8 c.	Chalk drawings of the figure from the nude.
	8 c.	—
Dalglish, T.	23 d.	Design for chalice and salver.
Marsh, Isabel	23 c.	Design for a ceiling.
Millar, C. B.	9 a.	Anatomical studies.
Park, John	22 d.	Studies of historic styles of ornament.
	22 d.	Studies of historic styles of ornament.
Riley, T.	16 a.	Monochrome painting of figure from the antique.
	8 b. 2.	Chalk drawing of figure from the antique.
Taylor, J. B.	8 b. 2	Chalk drawing of figure from the antique.
Wallis, W.	14 a.	Painting flowers from nature.

BOOK PRIZES.

Name.	Stage.	Subject.
Bell, T. F.	23 d.	Design for ironwork.
Broad, W.	14 a.	Painting flowers from nature.
Bloor, D.	23 d.	Design for a shield.
Dalglish, T.	16 a.	Monochrome painting of figure from the antique.
East, W. H.	16 a.	Monochrome painting of figure from the antique.
Holgate, J.	14 a.	Painting flowers from nature.
Harvey, H.	23 d.	Design for a shield.
Kean, J. A.	21	Model of figure in clay.
Luke, F.	8 b. 1.	Chalk drawing from the cast.
Marsh, Isabel	8 b. 2	Chalk drawing of figure from the antique.
Merritt, W.	8 c.	Chalk drawing of figure from the nude.
Millar, C. B.	8 b. 2.	Chalk drawing of figure from the antique.
Park, John	9 a.	Anatomical studies.
Reynolds, H.	8 c.	Chalk drawing of figure from the nude.
Scott, W.	23 d.	Design for candelabrum.
Thorne, E. C.	9 a.	Anatomical studies.
	23 a.	Architectural drawings.
	14 a.	Painting flowers from nature.
	13 b.	Landscape painted from an example.
Walford, A. J.	16 a.	Monochrome painting of figure from the antique.

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

[5157.-350.—1/78.]

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT
OF
THE EXAMINERS ON THE NATIONAL
COMPETITION,
In 1878,
OF
WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1878.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT OF THE NATIONAL EXAMINERS ON THE NATIONAL
CONTEST, 1878.

REPORT

THE EXAMINERS ON THE NATIONAL CONTEST,

IN 1878.

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE F. NISBET AND WILLIAM BROTHERWOOD,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

1878.

Report on the National Competition of the Works of Schools of Art, 1878.

The number of drawings sent up from Schools of Art for examination this year was 138,045 from 142 schools. Of these works 1,500 were referred to the national competition; being 710 more than in 1877, when the number was 790.

1ST DAY'S EXAMINATION.—FIGURE DRAWING AND PAINTING.

EXAMINERS :

G. D. Leslie, Esq., R.A.
J. E. Hodgson, Esq., A.R.A.
Val. C. Prinsep, Esq.
E. J. Poynter, Esq., R.A., Director for Art.
H. A. Bowler, Esq., Assistant Director for Art.

The award of the gold medal in the Antique to the Bloomsbury School of Art was supplemented by a second gold medal for a larger drawing from Edinburgh. There was a large competition in this class, and its general excellence is indicated by the number of silver medals awarded. Some of the lower prizes were given for works not always as complete in execution as is desirable, but allowance was made for this where they showed a good feeling for light and shade, and gradation, or a successful grasp of the general action and expression of the figure.

The life studies were less satisfactory. The examiners observe a general coarseness of execution and want of taste in the treatment. The only high award made was an honorary gold medal to a South Kensington student, for a thoroughly successful drawing, which may serve as a good example for what such studies should be. A gold medal was also awarded for a chalk study of a head from the life, which, although not a work of much labour or importance, is characterized by good and careful drawing, much feeling for character, and an appropriate and successful method of execution.

SECOND DAY.—DESIGN WITH ARCHITECTURE AND MODÉLLING.

EXAMINERS :

J. E. Boehm, Esq.
Wm. Morris, Esq.
J. J. Stevenson, Esq.
The Director and Assistant Director for Art.

A gold medal for architectural drawing was awarded to a design for a church from Nottingham, which was particularly well drawn, showed a good knowledge of style, and had a spire good in general outline, though the top was somewhat "lumpy." The flying buttresses of the church were placed too low for resisting the thrust of the vault. Good drawing procured also an award for a design for a School of Art. not-

withstanding that, with a view apparently to originality, brick and stone were pretentiously mixed on the wall surface, the lecture hall badly lighted, the light being at the bottom, and the life room far too small; the design of the door was good. A design for a house in the "French style" was injured by the bad proportions in which the windows were divided by their transoms.

The modelling from the local schools showed no advance, but an honorary gold medal was gained for some good life studies by a national scholar in the South Kensington Training Schools.

THIRD DAY.—DESIGN.

EXAMINERS :

W. Morris, Esq.

G. Aitchison, Esq.

J. J. Stevenson, Esq.

The Director and Assistant Director for Art.

A Gold Medal was awarded for a loving cup of great originality, and though the lip and handles are not perfectly adapted for use, it is evident that the designer had studied with advantage fine specimens of goldsmith's work, and particularly those in which figures have been introduced. The thought bestowed on the design, and the care in its execution, are worthy of the highest praise.

Other designs for objects in relief suggest the observation that students base their design too exclusively on the later styles of the renaissance when whims and caprices had obscured the first principles of ornament, which require that the use of the object should plainly influence the design.

The designs for carpets show little or no advance on those sent up last year. The colours are either crudely brilliant, or muddy and heavy when low in quality. Flatness of treatment should be an essential element in designs for this industry; the violent contrasts of cold blue, and harsh yellow green on grounds of a dirty neutral tint, to be seen in some of the works, are fatal to such a result. The bright spots appear to stand out in relief and away from the deeper tones, and the result in most of the designs is dazzling and inharmonious in the highest degree.

Purity of tint is as important for quiet colours as for the more brilliant ones. Oriental carpets are particularly noticeable for the clearness and purity of the more sober tints of green, blue, and yellow, and the brighter colours will never be found to be cold in tone. Flatness of effect may be produced either by an equality of tone with variety of colour; or by such interlacing of the forms as shall prevent either the appearance of holes below the surface, or of darts of colour starting into relief. The qualities of good colour are impossible to define in a report, but the study of such plants as are appropriate for decorative purposes should lead to a proper appreciation of the beauty of both pure and broken tints. As long as the analysis of plant form is used merely to save the designer the trouble of invention (as is clearly the case in many of the carpet designs) it will only mislead; its proper use is to give the student a knowledge of the leading characteristics of form and colour in various plants, that he may understand how, and how far, they may be applied to decorative design.

The wall-papers again show a strange deficiency of inventive power. It is not to be supposed that mere caprice is an evidence of originality; some of the efforts at original composition show a complete want of appreciation of this fact. As an instance, the examiners would call attention to a design in which what seems to be meant for a bowl of fruit turns apparently into a scroll of paper.

Originality can only be encouraged by the wide knowledge of good examples, combined with constant study of natural forms; not by letting a childish fancy run riot. A coarseness of drawing was also common; a clumsy treatment of the springing of stems and leaves showed that the analysis of plant-form had led to no useful results, and there was everywhere a want of contrast between the fine lines of stems and the full forms of leaves and flowers which is essential to elegance of design.

It is a pleasure to turn from these to the designs for lace, which, generally good, show a decided advance this year. It may be well, however, to warn designers against *too direct* an imitation of old styles, which is as dangerous as the mere imitation of nature. The student should be rather *inspired* by his studies, than led to a direct adaptation of the knowledge gained.

The studies in stage 22c appeared to the examiners to call for no special reward, as showing no advance on work sent up in former years. It will be advisable that in future these ornamental arrangements of form and colour should be guided by some intention in the design. The designer should fix in his mind the purpose to which his arrangement might be applied, as for a woven material of two or more colours, a printed decoration either in colour or in black and white, a tooled pattern for leather, or with some other definite intention. It is the vagueness of idea connected with these studies which produces the sameness of effect and deadness of colour observed by the examiners in all this class.

Some studies of ironwork in stage 22d, collected from various examples in and about London, call for favourable comment, as being of a very useful nature. There are many provincial towns where such studies in various materials (wood, stone, plaster-work, &c.) might be carried out with ease, and with great advantage.

FOURTH DAY.—PAINTING IN OIL AND WATER COLOURS.

EXAMINERS:

L. Alma Tadema, A.R.A.

J. E. Hodgson, Esq., A.R.A.

Val C. Prinsep, Esq.

The Director and Assistant Director for Art.

There was a large competition for the medals in still life painting, and though as a rule the work was more direct and vigorous than heretofore, there was still a tendency to over-elaboration. Over-painting and re-touching may be excusable in painting from the life, where the difficulties of drawing are great, but in still life painting the work should be as straightforward and as little tortured as possible; the whole picture being placed before the student, his aim should be to render the effect as simply as possible, at the same time carefully finishing the details as he proceeds. In many oil studies the whole ground prepared for painting was roughened by a coat of colour before the commencement of the painting, and this has caused an unmeaning texture spread all over it, without regard to the variety of surface required by the different

materials of which the group was composed; in others the execution was over laboured. In the work in oil rewarded by the gold medal the success was due to the good painting of the principal objects; but it seems clear to the examiners that the background was not studied from nature in combination with the group. "The result is a want of harmony and tone between the background and the group, and consequent failure to produce unity of effect." (See Report on the National Competition of 1876).

In water colour the unskilful use of body colour to correct careless drawing had in many cases destroyed the freshness and transparency which should be the characteristics of works in this material.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1878.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Benson, Mary K.	Bloomsbury . . .	8 b. 2.	Chalk drawing of figure from the antique.
Bradley, Dora*	Dublin (Met. Sch.) .	8 d.	Chalk drawing of a head from life.
Carr, John M.	Nottingham . . .	23 c.	Design for a lace curtain.
Catchpole, George F.	Westminster (Hyde Place) †	23 c.	Design for a china plaque.
Daniels, George	City and Spitalfields .	23 d.	Design for a loving cup.
Grace, Frances Elizabeth.	Brighton . . .	15 a.	Group in oil-colours.
Ross, Joseph T.	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Stamp, John A.	Nottingham . . .	23 b. (Set of 3.)	Design for a church.
Yeomans, Annie†	Sheffield . . .	23 c.	Designs for lace handkerchief-borders.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Baird, Nathl. H. J.	Edinburgh (Male) .	15 a. 9 a. (For 2.)	Group in oil-colours. Anatomical studies.
Baker, Frank . . .	Nottingham . . .	23 c.	Design for a lace curtain.
Barnes, Ellen . . .	Edinburgh (Female)	16 a.	Monochrome painting of figure from the antique.
Bathgate, George .	Edinburgh (Male) .	16 a.	Monochrome painting of figure from the antique.
Branscombe, C. . .	St. Martin's‡ . . .	8 b. 2.	Chalk drawing of figure from the antique.
Brooks, President	Manchester (Gram. Sch.)	9 a. (For 5.)	Anatomical studies.
Brown, Thos. A. . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Byfield, George . .	West London . . .	9 a. (Set of 3.)	Anatomical studies.
Catchpole, George F.	Westminster (Hyde Place) †	23 c.	Designs for cups and saucers.
Cooling, J. A. . . .	St. Martin's‡ . . .	8 d.	Chalk drawing from the life.
Dean, Thomas . . .	Hanley . . .	14 a. (For set.)	Painting flowers from nature.
Denley, Mary A. . .	Westminster (Hyde Place) ‡	23 c.	Design for a china plaque.
Dunn, Walter . . .	Westminster (Hyde Place) ‡	22 a.	Natural objects treated ornamentally.
Haseler, Margaret .	Birmingham . . .	23 c.	Designs for tiles.
Henderson, James .	Dundee . . .	15 b.	Group in water-colours.
Kerr, Eleanor . . .	Dublin (Met. Sch.) .	23 a.	Architectural drawing.
Kneen, Wm.	Manchester (Gram. Sch.)	23 c.	Designs for chintz.
Langley, Walter . .	Birmingham . . .	23 a.	Machine drawing.
Lovering, Ida R. . .	Birmingham . . .	8 c.	Chalk drawing from the nude figure.
McLeod, Mary . . .	Bloomsbury . . .	8 b. 2.	Chalk drawing of figure from the antique.
Marriott, Fredk. . .	Manchester (Roy. Inst.)	14 a.	Painting flowers from nature.
Marsh, Colin . . .	Coalbrookdale . . .	23 c. (For 2.)	Design for a majolica panel.
Moffat, Arthur E. .	Burslem . . .	18 b.	Ornament modelled from the antique.
Parks, W. A.	Edinburgh (Male) .	15 b.	Group in water-colours.
	Lincoln . . .	23 a.	Machine drawing.

* The Princess of Wales Scholarship of 25l. has been awarded to this Student.

† The Princess of Wales Scholarship of 11l. has been awarded to this Student.

‡ The Department has not yet received the forms 585a from these Schools. 5/11/78.

Silver Medals—continued.

Name.	School.	Stage.	Subject.
Pearson, Alfred .	Rotherham . . .	12 a.	Monochrome painting of ornament from the cast.
Pick, Samuel P. .	Leicester . . .	23 b.	Design for a church.
Piper, Lucy . . .	Westminster (Hyde Place).*	23 c.	Design for a candlestick.
Rankin, Mary . . .	West London . . .	8 b. 2.	Chalk drawing of figure from the antique.
Riley, A. D. . . .	South Kensington* .	22 d. (For set of 7.)	Studies of historic styles of ornament.
Scholar, William .	Westminster (Hyde Place).*	22 d. (For set.)	Studies of historic style of ornament.
Smith, Sidney . . .	Nottingham . . .	23 c. (For two.)	Design for iron gates.
Sugars, Fanny . . .	Manchester (R. I.) .	8 b. 1.	Design for a lace curtain
Swain, William . .	West London . . .	8 b. 1.	Chalk drawing of head from the antique.
Thomas, Wm. G. . .	Westminster (Hyde Place).*	23 c.	Chalk drawing from an antique torso.
Thorpe, Stuart . .	Sheffield	23 d.	Designs for muslins.
Wilsen, Charles E. .	Sheffield	23 d.	Design for loving cup.
Winkles, G. M. . .	Birmingham . . .	15 a.	Design for ceiling decoration.
			Group in oil colours.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Armstrong, Caroline	South Kensington* .	23 d.	Design for the side of a room.
Atkinson, Lucy . .	Carlisle	16 a.	Monochrome painting of figure from the antique.
Barnett, Emma H. .	Birkenhead	15 b.	Group in water-colours.
Bassevi, Stephana F.	South Kensington* .	8 d.	Chalk drawing of a head from life.
Bathgate, George .	Edinburgh (Male) .	15 a.	Group in oil-colours.
Bedford, Fred. . .	Barnsley	23 a.	Machine drawing.
Borrows, Henry . .	Newcastle-on-Tyne* .	15 a.	Group in oil-colours
Bramley, F.	Lincoln	8 c.	Chalk drawing from the nude figure.
Brook, Mrs.	Lincoln	15 a.	Group in oil-colours.
Brown, John M. . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Campbell, John . .	Newcastle-on-Tyne* .	16 a.	Monochrome painting of figure from the antique.
Canobbio, Cherubino	Lambeth	19 b.	The figure modelled from the antique.
Cartwright, Arthur .	Macclesfield . . .	23 c.	Designs for "cut ups" (silk weaving).
Clarke, A. M. . . .	Birmingham . . .	15 a.	Group in oil-colour.
Colchester, Charles E.	Lambeth	8 b. 1.	Chalk drawing of a skull.
Cope, J.	St. Martin's* . . .	17 b.	Painting from the life.
Davidson, James . .	Edinburgh (Male) .	8 b. 2.	Chalk drawing of figure from the antique.
Denley, Mary A. . .	Westminster (Hyde Place).*	23 c.	Design for a vase.
Dollman, Herbert . .	West London . . .	8 c.	Chalk drawing from the nude figure.
		8 c.	Chalk drawing from the nude figure.
Drew, Mary	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Drury, Alfred . . .	South Kensington* .	19 d.	The figure modelled from the life.
Etchells, John C. . .	Manchester (Grammar School).	23 a. (Set of 3.)	Machine drawing.
Fisher, John	Sheffield	23 d.	Design for a panel.
Fuller, James . . .	Dover	16 a.	Monochrome painting of figure from the antique.

* The Department has not yet received the forms 585a from these Schools. 5/11/78.

Bronze Medals—continued.

Name.	Schcol.	Stage.	Subject.
Gamon, John . . .	Sunderland*	15 b.	Group in water-colours.
Gandy, Herbert . .	Lambeth . . .	17 b.	Painting from the life.
Goodfellow, Chas. E.	Westminster (Hyde Place)*	23 d.	Design for gates.
Green, R. R. . . .	Westminster (Hyde Place)*	23 c.	Design for a mosaic floor.
Guildford, Charles .	Hanley	12 a.	Monochrome painting of ornament from the cast.
Hall, Amos	Leicester . . .	22 d.	Drawing of a tessellated pavement.
Hall, F.	Lincoln	17 b.	Painting from the life.
Hanslip, Alice . .	Bloomsbury . .	8 b. 2.	Chalk drawing of figure from the antique.
Hart, Francis . . .	Brighton . . .	8 b. 1.	Chalk drawing of a head from the antique.
Hastling, Annie E. .	Manchester (R. I.)	15 b.	Group in water-colours.
Henton, Geo. M. . .	Leicester . . .	15 a.	Group in oil-colours.
Horsefield, Henry .	Nottingham . .	23 c.	Design for a lace shawl.
Hytte, Kezia . . .	West London . .	8 b.	Chalk drawing of antique torso.
Jessop, Francis Chas.	Rotherham . . .	12 a.	Monochrome painting of ornaments from the cast.
Johnston, Annie . .	Dublin, (Met. Sch.)	23 c.	Design for lace.
Kirk, Tom	Hull	8 b. 1.	Chalk drawing of a head from the antique.
Langley, Walter . .	Birmingham . .	17 b.	Painting from the life.
Langston, H. H. . .	St. Martin's*	23 b.	Design of an organ screen.
Levett, Ellen . . .	Ipswich	15 a.	Group in oil.
Little, James . . .	Edinburgh (Male)	8 b. 2.	Chalk drawing of figure from the antique.
McKenzie, Wm. . .	Belfast	23 c.	Design for damask.
Marshall, Arthur . .	Nottingham . .	23 b.	Design for a school of art.
Mockworth, Theo-dora.	Bristol	(Set of 5.) 9 a.	Anatomical drawing.
Mountford, Fredk. .	Kidderminster .	23 c.	Design for carpets.
Nowell, Arthur T. .	Manchester (R. I.)	(For 2.) 14 a.	Painting flowers from nature.
Ogden, Jane	Manchester (R. I.)	(For set.) 8 b. 1.	Chalk drawing of figure details from the cast.
Pendlebury, Geo. S.	Warrington . .	(Set of 4.) 23 c.	Design for a carpet.
Philcox, H.	St. Martin's*	16 a.	Monochrome painting of figure from the antique.
Pollard, Mary Ann .	Birkenhead . . .	16 a.	Monochrome painting of figure from the antique.
Poole, Matthew H. .	Coventry	23 c.	Design for ribbons.
Reynolds, Katherine M.	Brighton	16 a.	Monochrome painting of figure from the antique.
Rothwell, Hannah .	West London . .	(Set of 4.) 8 b. 1.	Chalk drawing of torso.
Ryde, Emily	Brighton	8 b. 1.	Chalk drawing of head from the antique.
Shapland, Ellen . .	Brighton	16 a.	Monochrome painting of figure from the antique.
Schenck, Frederick .	Edinburgh (Male)	23 c.	Design for plates.
Singer, W. H. . . .	Frome	23 d.	Design for a loving cup.
Slater, Emily . . .	Gloucester . . .	16 a.	Monochrome painting of figure from the antique.
Smith, John T. . . .	Nottingham . . .	23 c.	Design for a lace curtain.
Somerscales, John .	Hull	12 a.	Monochrome painting of ornament from the cast.
Stanley, Ellen M. .	Birmingham . .	15 a.	Group in oil-colours.
Story, Mary S. . . .	Nottingham . . .	23 c.	Designs for plates.
Strutt, A. W. . . .	Croydon	17 b.	Painting from the life.
Surenne, Mary H. .	Edinburgh (Female)	14 a.	Painting flowers from nature.
Taylor, Arthur . . .	Birmingham . .	8 b. 2.	Chalk drawing of figure from the antique.
Thomas, Wm. Geo. . .	Westminster (Hyde Place)*	23 c.	Design for a candlestick.
Watkins, Theophilus	Birmingham . .	23 d.	Design for jewelry.
Welby, E.	St. Martin's*	17 b.	Painting from the life.
West, Maud A. . . .	Bloomsbury . . .	14 a.	Sketch from nature in water-colours.
Whitley, Kate M. . .	Leicester	15 b. 1.	Group in water-colours.

* The Department has not yet received the forms 585a from these Schools. 5/11/78.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Nicholas, Arthur . . .	Coalbrookdale . . .	23 d. (For 2.)	Design for wall decoration in pottery.
Nisbet, Ethel . . .	Great Yarmouth . . .	23 c.	Design for a fan.
Nucator, W. A. . .	Dundee . . .	23 c.	Designs for muslins.
Oakey, Henry . . .	Nottingham . . .	23 a.	Machine drawing.
		22 c.	Designs for filling spaces in colour.
Osman, Emma L. . .	South Kensington* . .	14 a.	Painting flowers from nature.
Palin, Wm. . . .	Burslem	8 b. 2.	Chalk drawing of figure from the antique.
Payne, Alice . . .	Leicester	15 b.	Group in water-colours.
Pearce, Alfred . . .	West London	8 b. 1.	Chalk drawing from cast of a hand.
Pugh, Albert . . .	Kidderminster	23 c.	Design for a carpet.
		(For 2.)	
Ramsden, Matthias . .	Nottingham	22 c.	Designs for filling spaces in colour.
Ransome, G. . . .	South Kensington* . .	23 b.	Design for a mansion.
		(Set of 6.)	
Reason, Florence . .	Bloomsbury	8 b. 1.	Chalk drawing of a head from the antique.
Reid, Andrew . . .	Edinburgh (Male) . .	9 a.	Anatomical drawing.
		(For 2.)	
Robertson, John . .	Dundee	23 a.	Machine drawing.
		(Set of 3.)	
Roe, Walter H. . .	South Kensington* . .	8 b. 2.	Chalk drawing of figure from the antique.
Rogers, Edith . . .	Westminster (Hyde Place)* . .	23 c.	Design for marquetry.
Ross, Joseph T. . .	Edinburgh (Male) . .	8 b. 2.	Chalk drawing of figure from the antique.
Schell, Lily . . .	Brighton	8 b. 1.	Chalk drawing of head from the antique.
Scott, Amy . . .	Brighton	15 b.	Group in water-colours.
Simpson, F. G. . .	Lincoln	23 a.	Machine drawing.
Smedley, Thomas . .	Nottingham	22 c.	Design for filling spaces in colour.
Smythe, M. A. . .	Birmingham	17 b.	Painting from the life.
Spiers, John . . .	Edinburgh (Male) . .	8 b. 2.	Chalk drawing of figure from the antique.
Stace, Wm. . . .	Birmingham	23 d.	Designs for door knockers.
Stirling, Evangeline .	South Kensington* . .	19 d.	The figure modelled from the life.
Stott, W. M. . . .	Halifax	22 d.	Studies of historic styles of ornament.
Stowell, Alfred . .	Manchester (Gram. Sch.) . .	12 a.	Monochrome painting of ornament from the cast.
Sugars, Fanny . . .	Manchester, R. I. . .	8 b. 1.	Chalk studies from casts of hands.
Tate, Alicia . . .	Belfast	15 b.	Group in water-colours.
Turner, Arthur . .	Salisbury	23 c.	Design for a carpet.
Venables, A. . . .	Lincoln	15 a.	Group in oil-colours.
Wailes, Emma . . .	Brighton	16 a.	Monochrome painting of figure from the antique.
		8 b. 2.	Chalk drawing of figure from the antique.
Ward, Edwin A. . .	Nottingham	16 a.	Monochrome painting of figure from the antique.
Welch, John . . .	Barrow-in-Furness . .	23 a.	Machine drawing.
Westwood, Adam . .	Glasgow	16 a.	Monochrome painting of figure from the antique.
Wickson, P. G. . .	South Kensington* . .	8 c.	Chalk drawing from the nude figure.
Wilson, William . .	Dundee	23 a.	Machine drawing.
Woollatt, George . .	Nottingham	23 c.	Designs for lace.
Youngman, Annie M.	South Kensington* . .	8 b. 2.	Chalk drawing of figure from the antique.

* The Department has not yet received the forms 585a from these Schools. 5/11/78.

HONORARY AWARDS.

GOLD MEDALS.

Name.	Stage.	Subject.
Bloor, Daniel	19 d.	The figure modelled from the life.
Morton, George	8 c.	Chalk drawing from the nude figure.
Willis, R. H. A.	23 a.	Drawing of an interior of a church from measurement.

SILVER MEDALS.

Name.	Stage.	Subject.
Anderson, David.	23 b. (For set.)	Design for a country residence.
Farncombe, Henry	23 a.	Architectural drawing from measurement.
Greenwood, Edwin	23 a.	Drawing of an interior of a church from measurement.
Hare, George	22 d. (For set.)	Studies of historic styles of ornament.
Kean, J. A.	22 d. (For set.)	Studies of historic styles of ornament.
Kennington, T. B.	8 c.	Chalk drawing from the nude figure.
Millard, Chas. S.	22 d. (For set.)	Studies of historic styles of ornament.
Rhead, Geo. W.	23 d.	Design for a tankard.
Trobridge, George	9 a. (For 2.)	Anatomical drawing.
Walford, Amy J.	14 a.	Painting foliage from nature.
Watson, W. P.	8 b. 2.	Chalk drawing of figure from the antique.

BRONZE MEDALS.

Name.	Stage.	Subject.
Bell, T. F.	23 c.	Design for embroidery.
Broad, Sophia	22 d. (For set.)	Studies of historic styles of ornament.
Broad, W.	23 d. (For set.)	Design for a loving cup.
Dagleish, Theodore	22 d. (For set.)	Studies of historic styles of ornament.
Farncombe, Henry	23 d.	Design for a loving cup.
Greenwood, Edwin	23 b. (Set)	Design for a country residence.
Hare, Geo.	8 b. 2.	Chalk drawing of figure from the antique.
Hare, Geo.	22 c.	Designs for filling spaces with colour.
Harvey, H.	19 b.	The figure modelled from the antique.
Holgate, John	23 d.	Design in plaster for the centre of a ceiling.
Holgate, John	14 a.	Painting plant form from nature.
Kean, J. A.	8 c.	Chalk drawing of figure from the life.
Lewis, A.	23 d.	Design for a loving cup.
Morton, George	23 a.	Drawing of an interior of a church from measurement.
Reynolds, H.	9 a. (For 2)	Anatomical drawing.
Riley, Thos.	23 d. (for 2)	Designs for loving cups.
Scott, W.	8 c.	Chalk drawing from the nude figure.
Trobridge, Geo.	22 d. (For set.)	Studies of historic styles of ornament.
Taylor, J. B.	8 b. 2.	Chalk drawing of figure from the antique.
Walford, Amy J.	22 d. (For set.)	Studies of historic styles of ornament.
Wallis, W.	9 a. (for 2)	Anatomical drawing.
Watson, W. P.	23 b. (Set)	Design for a country residence.
Wood, Geo. A.	23 a.	Architectural drawing from measurement.

BOOK PRIZES.

Name.	Stage.	Subject.
Anderson, David	{ 22 c.	Design for filling spaces in colour.
Bell, T. F.	{ 22 a.	Analysis of flowers.
Benson, J. M.	{ 22 d. (for 2)	Studies of historic styles of ornament.
	{ 23 d.	Design for a loving cup.
	{ 23 d.	Design for the decoration of a ceiling.
	{ 8 b. 2.	Chalk drawing of a figure from the antique.
Broad, Sophia	{ 22 a.	Decorative arrangement of flowers.
	{ 22 a.	Analysis of flowers.
Collier, B. C.	{ (For 2.)	
	{ 23 a.	Architectural drawing from measurement.
Creswell, C. F. E.	23 c.	Design for a plate.
Dalglish, Theodore	9 a.	Anatomical drawing.
Harley, G. W.	{ 23 b. (set.)	Design for a country residence.
	{ 8 c.	Chalk drawing from the nude figure.
	{ 23 a.	Architectural drawing from measurement.
Harvey, H.	19 d.	The figure modelled from the life.
Kean, J. A.	9 a.	Anatomical drawing.
Kemp, Minna	14 a.	Plant form painted from nature.
	{ 8 b. 2.	Chalk drawing of figure from the antique.
Kennington, T. B.	{ 17 b.	Painting from the life.
	{ 9 a.	Anatomical drawing.
Lewis, A.	22 d. (for 2)	Studies of historic styles of ornament.
Newman, W. J.	23 d.	Design for a loving cup.
Phillips, Thos.	23 c.	Design for damask.
Riley, Thos.	23 d.	Design for a loving cup.
Taylor, J. B.	9 a. (For 2)	Anatomical drawing.
Walford, Amy J.	22 a.	Analysis of flowers.
Wallis, W.	22 a.	Analysis of flowers.
Wood, Geo. A.	{ 22 d.	Studies of historic styles of ornament.
	{ (For set.)	

Printed by George H. Jones and William Brown
Printers to the Queen's most Excellent Majesty
for Her Majesty's Stationery Office
[LONDON: 1894]

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

[11623.—50.—11/78.]

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

REPORT

OF

THE EXAMINERS ON THE NATIONAL
COMPETITION,

In 1879,

OF

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1879.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION

REPORT

OF

THE EXAMINERS OF THE NATIONAL
COMMISSION

IN 1878

WORKS SENT UP FROM SCHOOLS OF ART
IN COMPETITION FOR PRIZES



LONDON:

PRINTED BY GEORGE E. STEELE AND WILLIAM STODOLSKY

PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY

FOR HER MAJESTY'S STATIONERY OFFICE

1879

Report on the National Competition of the Works of Schools of Art, 1879.

The number of drawings sent up from Schools of Art for examination this year was 149,967, from 146 schools. Of these works 1,395 were referred to the national competition; being 105 less than in 1878, when the number was 1,500.

1ST DAY'S EXAMINATION.—FIGURE DRAWING AND PAINTING.

EXAMINERS:

G. D. Leslie, Esq., R.A.

Ph. Calderon, Esq., R.A.

W. F. Yeames, Esq., R.A.

E. J. Poynter, Esq., R.A., Director for Art.

H. A. Bowler, Esq., Assistant Director for Art.

Drawing from the antique may justly be considered the best test of progress in the national competition; it combines the difficulties of figure drawing with the conditions necessary for comparison with a known standard. An impression evidently still prevails that certain methods of execution are the surest means of success. Whereas formerly a highly elaborated style of work was in vogue, it is now too obvious that the use of the stump in shading is considered to offer the best chance of a prize. An intelligent use of the point, which should combine neatness and precision with simplicity of expression, would be the best method of drawing; but this is apparently the most difficult of acquisition; and if the use of the stump is encouraged by the Department, it is as being the simplest way of expressing the true relations of light and shade, with the least wasteful expenditure of time. The medals and prizes, however, will always be awarded to those drawings which combine the most correct rendering of the proportions and character of the model, with the truest and nicest perception of the gradations of tone, whatever may be the means employed. The most pleasing, and, in all respects but one, the best drawing sent up, was one of the "Dancing Faun" from the Dublin School of Art. The workmanship was clean, and the modelling well expressed both as to detail and general effect: the character of the head, a most important point, was rendered with truth and refinement, and the extremities were nicely finished. The work (to which a silver medal was awarded) would undoubtedly have gained the gold medal, but that the excessive slenderness given to the figure showed that the student had omitted to consider its general characteristics; and there was moreover a fatal fault of proportion in the feet, which were (and especially the left foot) far too small.

An extra gold medal in this stage was awarded to the Edinburgh School of Art for a drawing of the Milo Venus, which did not come within the conditions of size laid down in the Art Directory. This work showed great brilliancy in the execution and rendering of effect; on these points and in the rendering of the general proportions of the figure it was undoubtedly the best drawing; but it failed, as do all the drawings from this school, in the higher requirement of perception of the beauty of the original; the tendency throughout being towards

vulgarity in the expression of the form and face. The latter was in the drawing referred to poorly, if not wrongly drawn, and the student had evidently not appreciated the splendid and subtle properties of modelling to be found in the torso of this beautiful figure. The drapery on the other hand was done with evident appreciation of the qualities of light and shade which give gradation and relief.

The practice of filling in the background from what is actually before the student doubtless helps him in his effort to make a brilliantly effective drawing, and is moreover of real value in the study of relations of tone, and as carried out in this school is not open to the objection of wasted time which was found with the elaborate system of stippled backgrounds formerly in fashion, and which were done without reference to nature or truth of effect. The danger here lies rather in the temptation offered to consider a beautiful antique figure merely in the light of a subject of effective light and shade. When the student is obliged to make his drawing without background, he is led to concentrate his attention more on rendering the subtleties of outline and modelling of the original, and less on its capabilities for an effective drawing, which are equally to be found in the vulgarest subjects.

The figure in question, having neither hands nor feet, requires less of the student than such figures as the "Dancing Faun" or the "Discolobus," and the gold medal may therefore be said to have been rather easily gained; but the examiners felt that it would be discouraging to have withheld it, especially when they took into consideration the general excellence of the competition.

They much regretted, however, that the drawing of the "Dancing Faun," before alluded to, was not sufficiently correct in its general form to admit of the award of the gold medal; the method of work being considered more promising and capable of higher development than that which gained the gold medal.

The gold medal for the drawing from the life was awarded to a figure from the Lambeth School of Art. This drawing was more complete than the one which gained the gold medal from the same school two years ago. There is still a tendency to blackness to be observed in most of the stumped drawings from the living model. As in the competition from the antique, the most pleasing drawing (a figure from the St. Martin's School of Art) obtained only a silver medal; if the head and hand had not been left unfinished the gold medal would have been awarded to this drawing; but the examiners considered that to do so would not have been fair, in view of the many completed works from other schools. The number of medals and other prizes awarded testifies to the improvement in this stage over former years.

The paintings from the life showed no special excellence, certainly no improvement on former years. If some of the time and energy spent on the comparatively easier task of still life painting were given to study from the living model, it would be of immense advantage to the country by raising the standard of art instruction.

SECOND DAY.—DESIGN WITH ARCHITECTURE AND MODELLING.

EXAMINERS:

J. E. Boehm, Esq., A.R.A.

Wm. Morris, Esq.

J. J. Stevenson, Esq.

The Director and Assistant Director for Art.

The best specimens of modelling were sent up (as in the last competition) from the National Art Training School, and the competition for the plasterers' prizes brought out some good designs, one of these gaining the gold medal: decidedly original in treatment, and carried out in good taste, the execution of this column left something to be desired on the point of finish and delicacy of treatment of the floriated ornament. A good design for a mosaic pavement in the classical style, from Coalbrookdale, gained a gold medal for its good taste and a certain invention which showed that the student had the power of emancipating himself from the too close imitation of classical models. The arrangement of the border showed much ingenuity (in strict conformity with the style) in adapting the pattern to the corners.

The architecture does not call for much remark. The designs for half-timbered houses from the National Art Training School, almost deterred the Examiners from giving them proper attention by their heavily tinted and vulgar style of colour, which at first put them at a disadvantage in comparison with the neatly executed drawings which obtained the higher awards, none of which, however, were this year considered worthy of the gold medal. A design for a church suffered from the ill-arranged construction of the tower, which was weakened by the introduction of a round window which was too large and ill-placed. Some designs for geometric tracery were most carefully worked out, and showed some novel and ingenious combinations, and so gained a silver medal. Though many of the architectural designs exhibit ingenuity and skill, they were not such as could with advantage be carried out in actual work.

A design for a ceiling from Coalbrookdale, in a good adaptation of the *cinque cento* style, also gained a silver medal, although the arrangement of the panelling was faulty through being somewhat too complicated, and ill-balanced.

THIRD DAY.—DESIGN.

EXAMINERS:

H. S. Marks, R.A.

W. Morris, Esq.

J. J. Stevenson, Esq.

The Director and Assistant Director for Art.

There was evident improvement this year in the general character of design for surface decoration. A set of wall-papers from the Notting-ham School of Art gave evidence of excellent instruction in the methods of covering spaces. Great ingenuity in arrangement of the materials of the pattern was shown in these drawings, and the execution was beyond praise. There was also decided advance in the style of design, the surfaces being well broken up, the stiffness incidental to diapers was avoided, and it may be said that the patterns were for the most part founded on thoroughly good principles. The failure was in the first place on the point of colour, which was wanting in freshness and purity

of tint; and, secondly, in the unsuitable treatment of the borders, which, in themselves too small and wanting in richness, consisted generally of an enlarged treatment of the repeated design, separated by a broad plain band from the diaper. This is clearly not sufficient for a border to a large diapered surface. In order to give the necessary richness it may be said to be essential that bands of smaller detail should be added, which should contrast both with the diaper and the principal feature of the border. The borders of Persian and Indian designs should be studied as examples. The set of drawings here referred to were of such nearly equal merit that it was only with difficulty that the Examiners apportioned the various prizes. From the defects explained above none were thought worthy of the gold medal.

The gold medal drawing for lace was more complete and harmonious in design than the prize drawing of last year, and the competition in this class was above the average of former years. The Nottingham School as usual took the highest awards.

A clever and ingenious design for a carpet from Westminster School secured a gold medal. With this exception the carpet designs did not display much advance. It is strange that the numerous and varied specimens of oriental manufacture lately imported into England, and examples of which have been sent to Kidderminster and other manufacturing districts, should not have had more influence on the style of treatment, both as regards design and colour. Merely to imitate such examples would of course result only in the stagnation which is inseparable from mere imitation; but study of the treatment, both in form and colour to be found in them, could not but lead to an improvement in the manufacture by the application of good principles of arrangement to such methods of design as are derived from the study of nature.

The same criticisms will apply to other various specimens of designs; to those for pottery and embroidery for instance, where the design was either no design, but mere sketching, more or less careful, of natural objects, chiefly flowers and birds, applied hap-hazard without reference to the space to be decorated; or again, where it was merely a direct imitation of old patterns, the French and Holbeinesque development of the Italian *cinque cento* style being most in vogue. The only possible development of this fine style lies in its being adapted to a knowledge derived from the study of nature; merely to imitate its caprices and its peculiar treatment of ornamental forms is to restrict it to a vicious circle, within which vital growth is impossible.

It is unfortunate that designing for jewellery, an art in which fancy may be indulged almost to the extent of caprice, should apparently receive so little encouragement. But few designs were submitted, and those of a common-place character, following merely the trade patterns. The whole field of nature is open to proper adaptation in this art.

FOURTH DAY.—PAINTING IN OIL AND WATER COLOURS.

EXAMINERS:

L. Alma Tadema, R.A.

G. D. Leslie, R.A.

H. S. Marks, R.A.

The Director and Assistant Director for Art.

The still-life groups were as usual the principal feature of this day's competition. The painting of a group of azaleas, from the Bloomsbury School of Art, to which the gold medal was awarded, was a faithful rendering of a very difficult subject, the difficulty being increased by the

introduction of the looking glass, which necessitates two views of each flower being completed in the one painting, a requirement which seems to have been for the most part duly fulfilled. This painting was on the whole fresh and vigorous and clear in tone, and the superior difficulties of drawing flowers (which are by their nature perishable) over unchangeable objects, such as the glazed pots or metal plateaux, frequently so admirably rendered, being taken into account, the Examiners felt that the gold medal was well gained by this work. A painting of a breakfast table, from Newcastle-on-Tyne, was considered to be the next in merit, from the expression of light and unity of effect; but the subject is of course easier to treat, and the execution was inexperienced. The general character of the competition is shown by the awards. The large groups from the National Art Training School were admirably executed, and considering the difficulty occasioned by the distracting multiplicity and variety of textures and patterns, the unity of effect in these groups may be said to be in the best of them perfectly preserved, and in the opinion of the Examiners beyond praise. Much praise was given to the sepia drawings from the cast, a very useful form of instruction, as teaching the student to work with directness and precision, and laying the foundation (where properly directed) of a large style of work.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1879.

N.B.—The spelling of the names is subject to revision upon receipt of
Forms 585*.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Berkeley, Stanley .	Lambeth	8 c.	Chalk drawing from the nude figure.
Bradburn, John W. .	Coalbrookdale . .	23 c.	Design for mosaic.
Castle Joseph . . .	Manchester (Gram- mar School).	23 c.	Design for chintz.
Catenhead, James .	Edinburgh (Male) .	8 b. 2	Chalk drawing of figure from the antique.
Denley, Mary A.* .	Westminster (St. Mary's).	23 c. (For 2.)	Design for carpet.
Drury, A.	South Kensington .	19 d.	Model in clay of figure from life.
Garbutt, Andrew .	Westminster (Royal Architec. Museum.)	23 d.	Modelled design for a twisted column.
Sewell, A. J. . . .	Nottingham	23 c.	Design for lace curtain.
Shepherd, G. W. . .	Coalbrookdale . .	23 d.	Design for iron gates.
Wood, C. M.† . . .	Bloomsbury	15 a.	Group in oil-colours.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Alexander, William .	Salisbury	8 d.	Chalk drawing of a head from life.
Baird, Nathl . . .	Edinburgh (Male) .	16 a.	Monochrome painting of figure from the antique.
Banks, W. H. . . .	Rotherham	12 a.	Monochrome painting of ornament from the cast.
Bonnallo, R. S. . .	Nottingham	23 c.	Design for lace curtains.
Borrows, Henry . .	Newcastle-on-Tyne .	15 a.	Group in oil-colours.
Boyd, Walter T. . .	Birmingham . . .	17 b.	Painting from life.
Brown, Thos. A. . .	Edinburgh (Male) .	9 a. (For 2.)	Anatomical drawing.
Bulley, G. E., Miss .	South Kensington .	19 d.	Model of a head from life.
Catchpole, G. F. . .	Westminster (St. Mary's).	23 c.	Design for pottery cheese stand.
Davis, William . .	St. Martin's	8 c.	Chalk drawing from the nude figure.
Drury, A.	South Kensington .	19 d.	Model of a head from life.
Dunn, Walter . . .	Westminster (St. Mary's).	23 c.	Design for muslin.
Elliott, George H. .	Bradford (Grammar School.)	12 a.	Monochrome painting of ornament from the cast.
Etchells, John C. .	Manchester (Gram- mar School).	23 a.	Machine drawing.
Gibbs, William . .	Burslem	18 b.	Model of ornament from the cast.
Gowans, George . .	Aberdeen	23 d.	Design for metal salver, re- poussé work.
Hart, Alfred	Brighton	15 a.	Group in oil-colours.
Herrington, Fred. W.	St. Martin's	8 b. 2.	Chalk drawing of figure from the antique.
Hill, N.	Dublin (Metropolitan)	8 b. 2.	Chalk drawing of figure from the antique.
Hitching, H. H. . .	Nottingham	23 c.	Design for wall decoration.
Hope, Mary	Edinburgh (Female) .	8 b. 2.	Chalk drawing of figure from the antique.
Jackson, Emily E. .	South Kensington .	22 d. (For 2.)	Studies of historic styles of ornament.
McFadden, F. . . .	Southampton (Phil. Hall.)	8 c.	Chalk drawing from the nude figure.
Marriott, Frederick .	Coalbrookdale . . .	23 c.	Design for ceiling.
Marshall, A.	Nottingham	23 b. (Set of 5.)	Design for a church.

* The Princess of Wales' Scholarship of 25l. has been awarded to this student.

† The Princess of Wales' Scholarship of 11l. has been awarded to this student.

Silver Medals—continued.

Name.	School.	Stage.	Subject.
Marshall, J. F. . .	Nottingham . . .	23 c.	Design for inlaid marble.
May, Samuel . . .	West London . . .	15 a.	Group in oil-colours.
Mills, William . . .	Birmingham . . .	15 a.	Group in oil-colours.
Nisbet, A. L. . . .	Bloomsbury . . .	14 a.	Painting plant form from nature.
O'Keefe, Patrick . .	Westminster (St. Mary's).	(For set.) 23 d.	Designs for iron gates.
Oakey, H.	Nottingham . . .	(For 2.) 23 c.	Design for wall decoration.
Piper, Lucy	Westminster (St. Mary's).	23 c.	Design for pottery centre-piece.
Richards, Sophia . .	Westminster (St. Mary's).	23 c.	Design for fan.
Roe, Walter H. . . .	South Kensington .	8 b. 2.	Chalk drawing of figure from the antique.
Rogers, Edith . . .	Westminster (St. Mary's).	17 b. 23 c.	Painting from life. Design for inlaid box.
Rooke, Alfred . . .	Brighton	23 d.	Design for the cap of a column.
Savill, Edith	Lambeth	8 c.	Chalk drawing from the nude figure.
Schollar, W.	Westminster (St. Mary's).	22 d. (For set.)	Studies of historic styles of ornament.
Spittle, William M. .	Birmingham . . .	15 a.	Group in oil-colours.
Surenne, Mary H. . .	Edinburgh (Female).	15 b.	Group in water-colours
Thomas, J.	Halifax	23 c.	Design for muslin.
Thomas, William G. .	Westminster (St. Mary's).	23 c.	Design for mosaic.
Wightman, W. H. . .	Nottingham	23 c.	Design for wall decoration.
Young, Andrew . . .	Edinburgh (Male) .	16 a.	Monochrome painting of figure from the antique.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Adams, Charles I. . .	Leicester	8 b. 2.	Chalk drawing of figure from the antique.
Ascough, E. W. . . .	Birmingham . . .	19 d.	Model in relief from life (figure).
Ayers, Ellen M. . . .	Great Yarmouth . .	23 d. 23 c.	Design for a salver. Design for engraved glass claret jug.
Baker, F.	Nottingham	23 c.	Design for lace curtain.
Ball, F.	Nottingham	23 b. (For 4.)	Design for a church.
Bateman, Herbert J. .	Sheffield	23 d.	Design for salt cellars.
Bedford, Fred. . . .	Barnsley	23 a.	Machine drawing.
Bell, John F.	Birkenhead	19 d.	Model in relief of figure from life.
Bonnallo, R. S. . . .	Nottingham	23 c.	Design for wall decoration.
Brander, Annie E. L. .	South Kensington .	23 c.	Design for crenette.
Brooks, President . .	Manchester (Grammar School).	9 a. (For set.)	Anatomical drawing.
Brueton, Frederick . .	Birmingham	8 c.	Chalk drawing from the nude figure.
Brutnell, A. W. . . .	Nottingham	23 c.	Design for lace curtain.
Butler, James	Nottingham	23 c.	Design for wall decoration.
Carew-Smyth, P. M. .	Belfast	23 c.	Design for surface design.
Clarke, A. M.	Birmingham	15 a.	Group in oil-colours.
Clayton, E.	Sheffield	23 d.	Design for a tankard.
Colchester, Charles . .	Lambeth	8 d.	Chalk drawing of a head from life.
Cone, I.	Halifax	23 c.	Design for a carpet.
Coulson, A.	Southampton (Phil. Hall).	15 a.	Group in oil-colours.
Craven, Joseph. . . .	Portsmouth	12 a.	Monochrome painting of ornament from the east.
Cruikshank, Erasmus.	Derby	23 b. (For 6.)	Design for village buildings.
Denley, Mary A. . . .	Westminster (St. Mary's).	23 c.	Design for China plaque.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Dicksee, M.	Bloomsbury	8 b. 2.	Chalk drawing of figure from the antique.
Dunn, Walter	Westminster (St. Mary's)	22 a.	Natural objects treated ornamentally.
Edwards Thomas	Sheffield	23 b.	Design for staircase.
Elliott, John W.	Preston	12 a.	Monochrome painting of ornament from the cast.
Ellis, Herbert	Lambeth	19 b.	Model of figure from the antique.
Eriksen, Nelly	Lambeth	8 d.	Chalk drawing of a head from life.
Finch, Effie	Dudley	8 b. 1.	Chalk drawing from the antique.
Garland, Mary	Gloucester	16 a.	Monochrome painting of figure from the antique.
Gibbons, Francis	Cirencester	23 d.	Design for cup.
Gore, William H.	Lambeth	23 d.	Design for a frieze in monochrome.
Gray, John N.	Lambeth	8 c.	Chalk drawing from the nude figure.
Gray, John N.	Edinburgh (Male)	8 b. 2.	Chalk drawing of figure from the antique.
Hammond, T. W.	Nottingham	23 c.	Design for lace curtain.
Harris, F.	Lincoln	15 a.	Group in oil-colours.
Harry, Johanna C.	South Kensington	19 b.	Model of head from the antique.
Hayes, Michael	Limerick	23 c.	Design for ceiling decoration.
Hemingway, Abraham.	Barrow-in-Furness	23 b.	Design for church windows.
Holmes, Charles B.	Manchester (Royal Inst.)	(For 2.) 23 c.	Design for frieze.
Hoyland, Edwin	Sheffield	23 d.	Design for a twisted column.
Hussey, John	Kidderminster	23 c.	Design for a carpet.
Inman, Zoe A.	Birkenhead	8 b. 1.	Chalk drawing from the antique.
Johnson, E.	Hanley	12 a.	Monochrome painting of ornament from the cast.
Johnston, Annie	Dublin (Metropolitan)	23 c.	Design for muslin.
Keith, Percy	Salisbury	23 c.	Design for wall decoration.
Lambert, George F.	Derby	23 c.	Design for plates, majolica.
Lea, Harry	Hanley	12 a.	Monochrome painting of ornament from the cast.
Leadbeater, W.	Hanley	19 b.	Model of head from the antique.
McInroy, John	Dundee	23 a.	Drawing of iron bridge.
Mahomed, Omar	Brighton	23 c.	Design for side of a room.
Marsh, J. Colin	Burslem	18 c.	Model of ornament from a drawing.
Miles, Alice P.	South Kensington	22 d.	Studies of historic styles of ornament.
Moore, John J.	Coventry	(For set.) 23 c.	Design for watch backs.
Palmer, Ada M.	South Kensington	19 d.	Models of heads from life.
Peace, Alfred A.	Sheffield	(For 2.) 23 d.	Design for salt cellars.
Perry, Alice B.	South Kensington	12 a.	Monochrome painting of ornament from the cast.
Phillips, M. M.	Dublin (Metropolitan)	23 c.	Design for damask.
Pratt, Claude	Birmingham	15 a.	Group in oil-colours.
Rogers, Mark	Lambeth	23 d.	Design for salver.
Schell, Lily	Brighton	8 b. 2.	Chalk drawing of figure from the antique.
Smith, Sarah M.	City and Spitalfields	8 b. 1.	Chalk drawing from the antique.
Smyth, P. M. C.	Belfast	12 a.	Monochrome painting of ornament from the cast.
Speirs, John	Edinburgh (Male)	23 c.	Surface design.
Spittle, William M.	Birmingham	8 b. 2.	Chalk drawing of figure from the antique.
Stephenson, Charles	Bradford (Grammar School)	14 b.	Interior architectural view.
Story, M. S.	Nottingham	8 d.	Chalk drawing of head from life.
		22 a.	Natural objects treated ornamentally.
		23 c.	Design for fans.

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Surenne, Mary H.	Edinburgh (Female).	8 b. 1.	Chalk drawing from the antique (details of figure).
Thomas, J.	Halifax	23 c.	Design for tapestry.
Webster, Agnes M.	South Kensington .	8 c.	Chalk drawing of the nude figure.
West, M. A. . . .	Bloomsbury	14 a.	Plant form painted from nature.
Wickson, Paul G. .	South Kensington .	8 c.	Chalk drawing from the nude figure.
Winbury, Alfred	Kidderminster . .	23 c.	Design for a carpet.
Young, Andrew . .	Edinburgh (Male) .	12 a.	Monochrome painting of ornament from the east.

BOOK PRIZES.

Name.	School.	Stage.	Subject.
Acraman, Mary C. .	South Kensington .	9 a. (For set.)	Anatomical drawing.
Adams, Ronald F. .	Manchester (R. I.) .	8 b. 1.	Chalk drawing of figure detail from the antique.
Alison, Thomas . .	Edinburgh (Male) .	15 a. 8 c. (For 2.)	Group in oil. Chalk drawing from the nude figure.
Atkins, Ion	Birmingham . . .	8 d.	Chalk drawing of a head from life.
Ball, W.	Nottingham	22 c.	Designs to fill given spaces with colour.
Banks, W. H. . . .	Rotherham	23 d.	Design for iron gates.
Barnes, Ellen . . .	Edinburgh (Female).	16 a.	Monochrome painting of figure from the antique.
Barry, Mary	Dublin (Metropolitan)	23 c.	Design for damask.
Bate, H. Francis . .	South Kensington .	16 a.	Monochrome painting of figure from the antique.
Bayley, Henrietta .	Dublin (Metropolitan)	14 a.	Plant form painted from nature.
Biden, —	Macclesfield	22 c.	Designs to fill given spaces in colour.
Boss, William . . .	Edinburgh (Male) .	16 a.	Monochrome painting of figure from the antique.
Bramhall, F. W. . .	Sheffield	23 d.	Modelled design for a twisted column.
Breun, John	St. Martin's	8 b. 2.	Chalk drawing of figure from the antique.
Briggs, John	Edinburgh (Male) .	23 c. 22 d.	Design for tiles. Studies of historic styles of ornament.
Broad, John	Lambeth	19 d.	Model in relief of figure from life.
Bullock, —	Macclesfield	23 c.	Design for wall decoration.
Butler, James . . .	Nottingham	22 c.	Designs to fill given spaces in colour.
Caddy, William H. .	Brighton	19 b.	Model of figure from the antique.
Calton, Alfred E. .	Gloucester	23 d.	Design for a frieze in monochrome.
Campbell, Peter . .	Worcester	23 d.	Design for cup after Holbein.
Candler, A. D. . . .	Leeds	23 c.	Design for wall decoration.
Canton, S. R. . . .	Bloomsbury	19 b.	Model of figure from the antique.
Carroll, Jane de la Cour.	South Kensington .	9 a. (For set.)	Anatomical drawings.
Carter, Joseph . . .	Manchester (Grammar School).	23 a.	Machine drawing.
Carter, M. E. . . .	Bloomsbury	12 a.	Monochrome painting of ornament from the east.
Chaplin, Walter H. .	Coventry	23 c.	Design for silk riband.
Charnock, G. F. . .	Leeds	23 a. (For set.)	Machine drawing.
Charnock, Joe. . . .	Bradford (M. I.) . .	12 a.	Monochrome painting of ornament from the east.
Cherrington, T. . .	Dudley	23 a.	Machine drawing.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Clarke, Jane . . .	Northampton . . .	23 c.	Design for wall decoration.
Clifford, Henry E. . .	Glasgow	23 c.	Design for dining room.
Cotton, Thomas . . .	Birmingham	18 b.	Model of ornament from the cast.
Cox, Charles A. . . .	Birkenhead	8 b. 2.	Chalk drawing of figure from the antique.
Cracknell, Ellen . . .	Great Yarmouth . . .	23 c.	Design for glass claret jug.
Cunningham, Jessie . .	Edinburgh (Female) . .	23 c.	Design for lace.
D'Arcy, M. A.	Dublin (Metropolitan)	14 a.	Plant form, painted from nature.
Dawson, —	Macclesfield	23 c.	Design for silk neckerchief.
Denley, Mary A. . . .	Westminster (St. Mary's) .	(For 2.) 23 c.	Design for china plaque.
De Saules, W.	Birmingham	8 b. 1.	Chalk drawing from the antique (figure detail).
Doughty, G. S.	Nottingham	23 d.	Architectural designs.
Douglas, Jessie	Belfast	(For 6.) 15 b.	Group in water-colour.
Douglas, Robert S. . .	Dundee	23 a.	Drawing of an iron bridge.
Drury, A.	South Kensington . . .	(For 2.) 23 d.	Modelled design in clay for a panel.
Duffield, John R. . . .	Birmingham	23 d.	Design for jewellery.
Easton, William	Portsmouth	11 b.	Painting of ornament from a flat example.
Evans, Thomas	St. Thomas Charter-house.	23 d.	Modelled design in plaster for a cup.
Fawcett, E.	South Kensington . . .	19 d.	Modelling the figure from life.
Ferguson, William . . .	Edinburgh (Male) . . .	15 b.	Group in water-colour.
Fidler, Fred	Sheffield	22 d.	Studies of historic styles of ornament.
Fleming, William R. . .	Dundee	(For 2.) 23 a.	Machine drawing.
Flowerdew, C. E. . . .	Nottingham	(For 3.) 22 c.	Designs for filling given spaces in colour.
Fulton, G.	St. Martin's	16 a.	Monochrome painting of the figure from the antique.
Fussey, A. E.	Nottingham	23 c.	Design for tapestry.
Garbutt, Andrew	Westminster (R.A.M.) . .	23 d.	Design for a frieze in monochrome.
Gething William	Stourbridge	23 d.	Design for a cup in plaster.
Gibson, E.	Bloomsbury	8 b. 2.	Design for iron gates.
Gooding, R.	Nottingham	22 c.	Chalk drawing of figure from the antique.
Groves, Mary	Lambeth	22 c.	Designs for filling given spaces in colour.
Guild, James H.	Edinburgh (Male) . . .	8 b. 2.	Chalk drawing of figure from the antique.
Gundry, Florence	Weymouth	12 a.	Monochrome painting of ornament from the cast.
Hall, Alfred	Cirencester	14 a.	Plant form, painted from nature.
Hardy, Mary E.	Sheffield	23 d.	Design for a frieze in monochrome.
Harral Edmund	Huddersfield	8 b. 1.	Chalk drawing from the antique.
Hastling, Annie	Manchester (R. I.) . . .	23 c.	Design for tapestry.
Haswell, M. I.	Hull	{ 15 a. 15 a. }	Group in oil-colours.
Henton, George M. . . .	Leicester	12 a.	Monochrome painting of ornament from the cast.
Hodge, Agnes	Hull	15 a.	Group in oil colours.
Ingall, J. S.	Barnsley	8 b. 1.	Chalk drawing from the antique.
Jackson, Emily E.	South Kensington . . .	22 d. (For 2.) 14 b. (For set.)	Studies of historic styles of ornament.
Jackson, Emily F.	South Kensington . . .	22 a.	Landscape painted from nature.
Jackson, F. W.	Birmingham	22 a.	Natural objects treated ornamentally.
Jackson, W. H.	Hanley	15 b.	Group in water-colours.
		18 b.	Model of ornament from the cast.
		18 b.	Model of ornament from the cast.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Jacobs, L.	Bloomsbury	19 b.	Model of the figure from the antique.
Jacquet, Cecilia	South Kensington	22 a.	Natural objects treated ornamentally.
Jarratt, Edwin	Coalbrookdale	23 c.	Design for tile pavement.
Jessop, Charles H.	Derby	18 b.	Model of ornament from the cast.
Johnson, Annie	Dublin (Metropolitan)	23 c.	Design for lace.
Johnstone, Thos. C.	Edinburgh (Male)	15 b.	Group in water-colours.
Jones, Amy F.	Birmingham	14 a.	Plant form, painted from nature.
Kelly, J.	Southampton (Phil. Hall).	15 b.	Group in water-colours.
Knowles, George M.	Bradford (M. I.)	15 b.	Group in water-colours.
Ledward, Richard A.	Burslem	23 d.	Design in plaster for a salver.
Liberty, O. R. H.	Nottingham	23 c.	Designs for plates.
Lloyd, John A.	Sheffield	(For 3.) 22 d.	Studies of historic styles of ornament.
Lloyd, O.	Lincoln	(For 2.) 8 d.	Chalk drawing of a head from life.
Low, S.	Bath	8 b. 1.	Chalk drawing from the antique (figure detail).
McGowan, William	Belfast	8 d.	Chalk drawing of a head from life.
Manning, M. R.	Dublin (Metropolitan)	15 a.	Group in oil-colours.
Marr, Charles	Glasgow	19 b.	Model of head from the antique.
Marriott, Fred	Coalbrookdale	23 d.	Design for vase.
Martin, —	Exeter	12 a.	Monochrome painting of ornament from the cast.
Mathews, —	Oxford	12 a.	Monochrome painting of ornament from the cast.
Menpes, Mortimer L.	South Kensington	{ 8 b. 2. 8 b. 2. 16 a.	Chalk drawings of figure from the antique. Monochrome painting of figure from the antique.
Moore, Mary W.	Preston	15 a.	Group in oil-colours.
Morgan, Kate	South Kensington	8 c.	Chalk drawing from the nude figure.
Morley, F.	Lincoln	{ 15 b. 15 b.	Group in water-colours.
Mudie, C.	South Kensington	—	Engraving.
Newberry, Francis H.	South Kensington	22 d. (For 3.)	Studies of historic styles of ornament.
Nisbet, Ethel	Great Yarmouth	15 b.	Group in water-colours
Noyes, Theodora	Lambeth	8 d.	Chalk drawing of a head from life.
Oatley, G.	Ryde	23 a.	Architectural drawing.
O'Neill, R. F.	Belfast	8 d.	Chalk drawing of a head from life.
Osman, Emma L.	South Kensington	8 c.	Chalk drawing from the nude figure.
Painter, —	Stoke-on-Trent	18 b.	Model of ornament from the cast.
Parsons, Edwin	Exeter	23 a. (For 3.)	Architectural drawing.
Payton, John	Kidderminster	22 a.	Natural objects treated ornamentally.
Peacock, A.	Nottingham	23 c.	Design for lace.
Pearce, Arthur	Lambeth	6 d.	Chalk drawing of a head from life.
Pim, James	Dublin (Metropolitan)	8 b. 1.	Chalk drawing from the antique (figure detail).
Pingel, G.	Newcastle (Corporation Street).	19 b.	Model of figure from the antique.
Piper, William A.	Kidderminster	{ 23 c. 22 a.	Design for carpet. Natural objects treated ornamentally.
Plant, James	Burslem	18 b.	Model of ornament from the cast.
Randerson, Pauline M.	South Kensington	22 a. (For 2.)	Natural objects treated ornamentally.
Read, Charles	Leamington	14 b.	Exterior view of a church painted from nature.

Book Prizes—continued.

Name.	School.	Stage.	Subject.
Reeves, Clarissa .	Birkenhead . . .	23 c.	Design for lace.
Reeves, Marian .	Birkenhead . . .	23 c.	Design for tablecloth border.
Reid, Robert P. .	Edinburgh (Male) .	15 a.	Group in oil-colours.
Reynolds, Sam .	Northampton . .	18 b.	Model of ornament from the cast.
Rickatson, Robert .	West London . . .	8 b. 2.	Chalk drawing of figure from the antique.
Rippon, James .	Sheffield	18 b.	Model of ornament from the cast.
Riley, J. W. . .	Halifax	23 c.	Design for wall decoration.
Rogers, Martha .	Westminster (St. Mary's) . . .	23 d.	Design for cups.
Rogers, Mark . .	Lambeth	19 a.	Mask modelled from antique.
Schröder, Walter G.	Brighton	16 a.	Monochrome painting of figure from the antique.
Seagrave, H. . .	Nottingham . . .	23 c.	Design for lace.
Sealey, —. . . .	St. Martin's . . .	8 b. 2.	Chalk drawing of figure from the antique.
Sharp, Abraham .	Bradford (Ch. Inst.)	23 b. (For 7.)	Design for a country house.
Shepard, M. . . .	Northampton . .	23 c.	Design for cotton prints.
Sherwood, Fred. .	Selby	22 a.	Natural objects treated ornamentally.
Simmanee, Eliza .	Lambeth	23 d.	Design in pottery.
Speller, Samuel .	West London . . .	23 d.	Design for iron bridge.
Stanway, J. N. W. .	Hanley	23 d.	Design for a panel in terracotta.
Stephenson, Charles	Bradford (Grammar School).	8 b. 1.	Chalk drawing of details of figure from the antique.
Stirling, Evangeline	South Kensington .	19 d.	Model of a head from life.
Strachan, F. G. .	West London . . .	19 b.	Model of the figure from the antique.
Straw, W.	Rotherham	12 a.	Monochrome painting of ornament from the cast.
Sugars, Fanny . .	Manchester (R. I.) .	17 b.	Painting from life.
Tatler, G.	Hanley	12 a.	Monochrome painting of ornament from the cast.
Thomson, James .	Edinburgh (Male) .	19 b.	Model of the figure from the antique.
Townson Sophia .	Liverpool	15 a.	Group in oil-colours.
Vigor, Charles . .	South Kensington .	23 d.	Modelled design in plaster for a cup.
Walker, J. F. . . .	Birmingham . . .	15 a.	Group in oil-colours.
Walker, William .	Kidderminster . .	23 c.	Design for carpet.
Walsh, R. F. . . .	Dublin (Metropolitan)	8 c.	Chalk drawing from the nude figure.
Walter, A. J. . . .	Bloomsbury	19 b.	Model of figure from the antique.
Watkins, John . .	South Kensington .	23 c.	Design for casket.
Weeks, —.	Birmingham . . .	18 b.	Model of ornament from the cast.
Westwood, Adam .	Glasgow	16 a.	Monochrome painting of figure from the antique.
Whiley, William J.	Gloucester	22 d.	Studies of historic styles of ornament.
Wickson, Paul G. .	South Kensington .	15 a.	Group in oil-colours.
Wilson, Charles . .	Sheffield	23 d.	Design for a flagon and two cups.
Wilson, J. W. . . .	St. Martin's	8 b. 2.	Chalk drawing of figure from the antique.
Winbury, William .	Kidderminster . .	23 c.	Design for carpet.
Winkle, George . .	Birmingham . . .	15 a.	Group in oil colours.
Winterbottom, A. .	Sheffield	23 d.	Design for a frieze in monochrome.
Wood, W. H. . . .	Durham	23 c.	Design for a book-cover.
Woodall, Thomas .	Stourbridge	23 c.	Design for glass engraving.
Woodhouse, T. . .	Lincoln	23 d.	Design for a panel.
Wright, —.	Macclesfield . . .	23 c.	Design for silk handkerchief.
Wright, William .	Lambeth	19 d. (For 2.)	Models of figures from the life.
— (P)	Birmingham . . .	19 d.	Low relief model of head from life.

HONORARY AWARDS.

GOLD MEDALS.

Name.	Stage.	Subject.
Clark, James	22 d.	Studies of historic styles of ornament.
Kennington, T. B. . . .	8 c.	Chalk drawing from nude figure.
Rhead, G. W.	23 d.	Design for a wine fountain.
Trobridge, G.	15 a.	Group in oil colours.
Wallis, Walter	15 a.	Group in oil colours.

SILVER MEDALS.

Name.	Stage.	Subject.
Gill, Harry	23 a.	Screen (St. Paul's Cathedral).
Hare, G.	15 a.	Group in oil colours.
Kennington, T. B. . . .	17 b.	Painting from life.
Perkin, Emil S.	23 a.	Screen (St. Paul's Cathedral).
Watson, W. P.	23 c.	Design for a panel.
"	8 c.	Chalk drawing from nude figure.
"	8 b. 2	Chalk drawing of figure from antique.
"	22 d.	Studies of historic styles of ornament.
"	14 a.	Plant form painted from nature.

BRONZE MEDALS.

Name.	Stage.	Subject.
Anderson, David	22 d.	Studies of historic styles of ornament.
Ascough, E. W.	19 d.	Model of head from life.
Barton, W. B.	23 a.	Screen (St. Paul's Cathedral).
Benson, J. M.	19 d.	Model of figure from life.
Bladen, Thos. W.	23 d.	Design for a vase in metal.
Broad, Sophia	8 b. 2.	Chalk drawing of figure from the antique
Cartledge, S. J.	8 b. 2.	Chalk drawing of figure from the antique.
Clark, James	8 d.	Chalk drawing of head from life.
Greenwood, Edwin	23 b.	Design for a club-house.
Hackford, Mary	22 d.	Studies of historic styles of ornament.
Harley, G. W.	9 a.	Anatomical studies.
Harvey, H.	23 d.	Design for a salver.
Lewis, Alfred	23 b.	Design for a country house.
Rhead, G. W.	—	Etchings.
Riley, Thomas	8 c.	Chalk drawing from nude figure.
	17 a.	Painting portrait from the flat.
	17 b.	Painting from the life.
	—	Etchings.
Walford, Amy I.	15 a.	Group in oil colours.
	12 a.	Monochrome painting of ornament from cast.
	22 c.	Ornamental arrangement to fill a given space, coloured.
Watson, W. P.	12 a.	Monochrome painting of ornament from cast.
Willis, R. H. A.	22 a.	Natural objects treated ornamentally.

BOOK PRIZES.

Name.	Stage.	Subject.
Anderson, David . . .	14 a.	Plant form painted from nature.
Benson, J. M. . . .	23 d.	Design for a vase.
Black, F.	17 a.	Painting bird from flat.
Cartlidge, S. J. . . .	12 a.	Monochrome painting of ornament from the cast.
Clark, James	14 a.	Plant form painted from nature.
Collier, B.	—	Etchings.
Dalgleish, T.	{ 17 a.	Painting portrait from flat.
	{ 8 c.	Chalk drawing from nude figure.
Hare, G.	8 b. 2	Chalk drawing of figure from the antique.
Harley, G. W.	8 c.	Chalk drawing from nude figure.
Hodges, C. M.	—	Etchings.
Mackenzie, W.	23 c.	Design for a silver candlestick.
Merritt, W. J.	8 d.	Chalk drawing of head from life.
Riley, T.	17 c.	Painted time sketch.
Spain, J. H.	23 a.	Screen (St. Paul's Cathedral).
Thorne, Robert	22 d.	Studies of historic styles of ornament.
Watson, W. P.	22 a.	Natural objects treated ornamentally.
Willis, R. H. A. . . .	13 b.	Painting landscape from flat.

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
 Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

[6054.—350.—9/79.]

